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V. 1

INFORMATION

AND

DIRECTIONS FOR TRAVELLERS

ON THE

CONTINENT.

BY MARIANA STARKE.

SIXTH ÉDITION,

THOROUGHLY REVISED, AND WITH CONSIDERABLE ADDITIONS

ADORNED WITH PLATES

IN TWO VOLUMES

VOL. I.



LEGHORN

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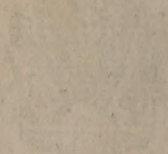
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Vol. I.



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A D V E R T I S E M E N T .

As some of the public prints have announced a circumstance very alarming to Travellers, namely, that disbanded soldiers, converted into banditti, infest the post-roads of the south of France, the Alps, Apennine, and countries bordering on those mountains, especially the confines of the Roman and Neapolitan territories situated between Terracina and Mola-di-Gaëta; it may not, perhaps, be superfluous to mention, that all the above-named countries, except the tract between Terracina and Mola, are now, and have long been, exempt from so serious an evil. Highway robberies, indeed, are quite as uncommon on the Continent at present, as they were formerly.

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INTRODUCTION.

I submit the Fifth Edition of the following Work to the Public, under a new Title, and much diminished in size; though considerably augmented with respect to useful information; as it contains a full and faithful account of all the large towns and post-roads in the most frequented parts of the European Continent; (many of which roads are only just finished;) ample, and I hope correct Catalogues of the most valuable specimens of Architecture, Painting, and Sculpture, which adorn France, Germany, Italy, etc., together with the opinions of Nardini, Venuti, Winckelmann, and Visconti, on some of the most celebrated works of Art*. I have likewise considerably enlarged my description of Pompeii, and other Antiquities in Magna Græcia; doing the whole in the hope of exempting my Compatriots from the necessity of encumbering themselves with those numerous and incomplete publications, which are sold in every large foreign city.

I have subjoined an account, (founded on very long experience,) of the Climates of southern Europe; at the same time endeavouring to point out to Travellers every thing most likely to contribute to their comfort: and I have also given an account of the expense attendant upon various modes of travelling, the distances charged from post to post on every great road,

* In the following pages the Reader will find that several of these works of Art are distinguished, according to their reputed merit, by one or more exclamation-points.

according to the post-books last published by royal authority; and the average price of read-furnished lodgings, provisions, etc., closing this part of my work with a short comparative view of Family-expenses in various cities of the Continent so that persons induced, by prudential motives to reside Abroad, may not experience the disappointment of finding their plans defeated by impositions frequently practised upon Strangers.

Accommodations for Travellers, during the last twenty years, have been materially increased in France, Switzerland, and Italy, by the augmentation and improvement of inns; by the erection of fine bridges, which are almost universally substituted for inconvenient and dangerous ferry boats; by the sums bestowed to make roads smooth and level, which were heretofore rough and mountainous; and by the consummate skill exerted to render those Alps which were only practicable by means of mules, traineaux, and chaises-a-porteur, so easy of ascent that post-horses, attached even to a heavy berlin, now traverse them speedily and safely. With such judgment, indeed, have the sinuosities of Alpine roads been managed that crane-neck carriages, once absolutely requisite in passing the Alps, are at present needless: and I cannot dismiss this subject without adding, as a further proof of the great improvements which have lately taken place respecting roads on the Continent, that during more than one journey of fifteen hundred miles, through France, Switzerland, and Italy I never found it needful, except while ascending the Alps and Apennine, to put more than

three horses to my own carriage, an English landaulet, nor to carriages of the same description belonging to the friends by whom I was accompanied.

Other circumstances which contribute to the comfort of travelling at the present moment on the Continent, are the increase of ready furnished lodgings in large cities; owing in some measure to the poverty of the Nobles, who often let their palaces to Foreigners; the improvement in mechanics, and consequently in furniture, throughout Italy; the introduction of lamps, by which the streets of every large town are tolerably well lighted; and the stop put, by this circumstance among others, to the dreadful practice of assassination.

But although the comfort of travelling has been thus considerably augmented, the expense of residing on the Continent has been augmented likewise; owing to taxes which, in capital cities, are oppressive; and still more owing to the great influx of British Travellers; nevertheless, as the necessaries of life are not materially enhanced in price any where but at Paris, it is still possible, nay, easy, for persons who understand and practise economy, to live with comfort either in the French, or the Italian territories, without incurring a much larger expense than would have been needful twenty years since.

With respect to modes of travelling to Italy, I would advise consumptive persons either to go by sea, in a vessel bound for Leghorn, thence proceeding up the Canal of Pisa to that city; or by sea to Bordeaux, and thence

proceeding, by the royal Canal of Languedoc to Marseilles; where vessels bound for Leghorn may be heard of daily.

Persons in health, who wish to travel economically, might find their purpose answered by going with the Voituriers belonging to Emery; whose carriages set out, almost every week, from London to various parts of the Continent: or by travelling in a public Diligence; preferring that called The *Coche d'eau*, whenever attainable: but persons blessed with health and affluence should travel in their own carriage; going post through France; and, generally speaking, going *en voiturier* in Switzerland and the Italian States.

The most frequented post-road from Paris to southern Italy is through Lyons, and over the Mont-Cenis to Turin, Bologna, and Florence: but the most interesting route is that to northern Italy, by Dijon, the Jura Alps, Geneva, and the Simplon*.

Those persons, however, who wish to trace the revival of the Arts, from the period when Gothic, or perhaps, more properly speaking, Arabesque architecture was brought, by the Crusaders, from the Holy Land, and fostered at Pisa, should first visit that city; proceeding afterward to Florence and Rome: and in order to accomplish this purpose, the best route from Paris is through Lyons, Avignon, Aix, Nice, and Genoa**.

* The road from Paris by the Simplon and through Milan to Florence, is ninety miles shorter than that by the Mont Cenis to Florence.

** See the first part of the following Work: and "Route from Nice through Genoa to Pisa," APPENDIX.

Pisa may with truth be called the Cradle of the Arts; for Buschetto, a Grecian, so early as the eleventh century, erected the Cathedral which still adorns this city: Diotisalvi, during the twelfth century, erected the Baptistery; and Guglielmo, a German, aided by Bonnano, Pisano, began the Campanile about the year 1174. Niccolo, Pisano, his son Giovanni, and Andrea, Pisano, revived the art of Sculpture, in the thirteenth century; and not only embellished the buildings already erected, but likewise added another, still more beautiful, the celebrated Campo Santo. In the beginning of the thirteenth century also Giunio Pisano revived the art of Painting; and was succeeded by Giotto and Cimabue. Those persons, therefore, who contemplate the productions of the Greco-Pisano School as the earliest efforts of the reviving Arts, cannot fail to be highly gratified; especially if they afterwards proceed to Florence and Rome, and trace the gradual progress of these Arts to that state of maturity which the parental care of the Medicean Princes at length enabled them to attain.

I will now close this preface by saying, that, in the hope of being serviceable to those of my Compatriots, who, in consequence of pulmonary complaints, are compelled to exchange their native climate for the mild temperature of Italy, I have ventured to make a few observations relative to health, and the result of twelve years experience; during the greater part of which period my time and thoughts were chiefly occupied by endeavours

to mitigate the sufferings of those most dear to me: and highly gratified should I feel if the little knowledge I have been able to collect could so far inform Travellers, as to guard them against those serious inconveniences which too generally retard, and not unfrequently prevent, the recovery of consumptive persons*.

Exmouth, September, 1823.

* Since the following sheets were printed, two afflictive public events have occurred at Rome, the conflagration which reduced the venerable Basilica of Saint Paul to a heap of ruins: and the death of Pius VII., one of the most amiable and exemplary sovereigns who have occupied the papal throne.

INFORMATION AND DIRECTIONS

F O R

TRAVELLERS ON THE CONTINENT.

CHAPTER I.

FRANCE.

Calais—Best Road to Paris—Abbey of S. Denis—Paris—Most prominent improvements—Musée Royal des Arts—Musée du Luxembourg—Ecole Royale des Beaux Arts—Public Libraries—Musée d'Histoire Naturelle et Jardin du Roi—Académie Royale de Musique, and other Theatres—Manufacture Royale des Glaces—Manufacture Royale des Tapisseries aux Gobelins—Colonne de la Place Vendôme—Arc de triomphe de l'Etoile—Port S. Denis—Port S. Martin—Tribunal du Corps-Législatif—Basilique de Notre-Dame—Basilique de la Nouvelle S. Geneviève—Garde-meuble—Hotel Royal des Invalides—Institution Royale des Sourds-Muets—Hospice de la Salpêtrière—Hôpital des Enfants trouvés—Observatoire—Palais du Temple—Palais de la Bourse—Greniers de Réserve—Abattoirs—Halle au Blé—Halle aux Vins—Marché à la Volaille et au Gibier—Bridges—Fountains—Burial-places—S. Cloud—Sèvres—Versailles—Present State of Society at Paris—Pass-ports.

ON revisiting Calais, in May 1817, after an absence of twenty years, I discovered no apparent change, either in the town or its inhabitants; except that the latter, at least the lower order of persons, have acquired the habit of smoking incessantly, like the Germans; while the former boasts a larger number of good inns than it possessed under the government of Louis XVI.; and has been ridded of all its conventual institutions, and likewise of the host of mendicants by whom travellers were formerly annoyed.

Understanding that the route through Beauvais to Paris was smoother, less hilly, and shorter by three

posts, than that through Amiens, I turned off at Abbeville, (where the roads divide (1),) and pursued my way to Granvilliers; passing near a mound which commands the adjacent country, and is denominated Cæsar's Camp. The entrenchments are well preserved; and medals and other antiquities have been found on this spot. Granvilliers contains 3,000 inhabitants; the road from Calais thither is excellent; and, owing to its great breadth, perfect straightness, and thickly-planted borders of trees, possesses an appearance of grandeur for the same reason common to most of the high-roads in France. The country had hitherto presented nothing remarkable; but, after quitting Granvilliers, I passed through fine sheets of corn, interspersed with convents transformed into manufactories of various descriptions; objects frequently seen now in the French territories; and, generally speaking, disadvantageous to a landscape; but this disadvantage is counterbalanced by the improved state of agriculture, the increase of towns and villages, and the air of comfort which pervades even the humblest peasant's cottage.

Beauvais, seated on the banks of the Therain, is celebrated on account of the siege it sustained in 1472; when Jeanne Hachette headed the women of the town, and defended it against an army of 80,000 men, commanded by the Duke of Burgundy, whom she compelled to abandon his enterprise; and, in memory of this heroine, there is every year at Beauvais; a procession in which the ladies take precedence. The Cathedral, though unfinished, merits notice: it contains the tomb of Cardinal Forbin, by Coustou; fine painted glass; and good specimens of the tapestry, for which Beauvais has long been famous. The Church of S. Etienne is likewise ornamented with fine painted glass.

(1) Travellers, who go by way of Beauvais to Paris, lose seeing one of the handsomest churches in France, the Cathedral at Amiens; and frequently experience bad treatment at Granvilliers; where the proprietor of the only tolerable inn the town can boast (*l'Hotel d'Angleterre*) is neglectful and imposing.

From Beauvais I proceeded through avenues of fruit-trees, and a country rich in corn and vineyards, to Beaumont, pleasantly situated on the left bank of the Oise; and from Beaumont through avenues of fruit-trees and well cultivated plains, to S. Denis, whose venerable Abbey has long been celebrated for containing the burial-place of the monarchs of France. During the Revolution, however, this Abbey was stript of its treasures, its church was unroofed, its altars were levelled with the dust, and its royal Dead torn from the depositaries of departed greatness. But the Emperor Napoleon having determined to restore the Church to its pristine use and splendour, repaired and improved the royal vaults, securing them with gates of bronze, and at the same time re-establishing the subterranean chapels, in which he erected three expiatory altars: one dedicated to the Race of Clovis, another to that of Charlemagne, and a third to the princes of the Capetian dynasty: he likewise ordered prayers to be offered daily at the expiatory altars: and no change has been made in his plans by the present government, except that the bronze gates, with which he secured the royal vault destined to receive himself and his family, have been removed for a door of black marble. The Church is repaired with elegant simplicity, and contains two old monuments near the great door, and two of less ancient date; one being that of Louis XII., near which is a kneeling statue of the Duchess d'Angoulême. Good pictures adorn the Sacristy, and the conventual buildings of the Abbey are converted into an Establishment for the gratuitous education of the daughters of the members of the Legion of Honour. Strangers, who inquire at the Sacristy-door for one of the Swiss Guards, (always in attendance at S. Denis,) are conducted by him into the royal Burial-place; where Napoleon's classic taste has supplied the tombs destroyed by republican frenzy; thus making the three dynasties complete, twelve princes excepted. The remains of Louis XVI. his Queen, his Aunts, and the Duke de Berry, have been deposited in this royal mausoleum.

Between S. Denis and Paris, (almost one continued street,) the splendid dome of the *Hôtel des Invalides*, Mont Martre, Belleville, and S. Chaumont, are the most striking objects; the second still exhibits marks of having made a desperate stand against the allied armies of Europe, when they united to dethrone Napoleon: and the two last were bravely defended on the 29th of March, 1814, by the pupils of the *Ecole Polytechnique*.

Paris, anciently called *Parisii vel Lutetia*, is watered by the Seine, anciently *Sequana*; and previous to the dethronement of Louis XVI., was supposed to contain from seven to eight hundred thousand inhabitants; but, since that period, the number has been considerably diminished, and the population now does not amount to six hundred thousand. The improvements this city owes to Napoleon are innumerable: and on entering the *Place Vendôme*, (adorned with a fine imitation of Antoninus's column) on advancing to the *Garde-meuble*, and the palace of the Tuileries, viewing that superb edifice, its princely gardens, and the magnificent façades of the Louvre, (deemed one of the most perfect specimens of modern architecture,) then contemplating, from the Pont Louis XVI., the *Palais Bourbon*, the front of the *Tribunal du Corps Legislatif*, the *Champs Elysées*, the stately dome of the *Hôtel des Invalides*, the noble quays of the Seine, and the beautiful bridges thrown over that river, (which traverses Paris from east to west,) it is impossible not to think this metropolis the rival of ancient Rome; especially when we recollect that the vast and splendid apartments of the Louvre, though recently despoiled of many treasures, still boast one of the largest and finest collections in the world of paintings and sculpture.

At Paris, however, grandeur is more common than consistency; for ere the eye be sated with gazing on the above-described magnificent panorama, it discovers streets narrow, insignificant, and filthy; disgraceful, in short, to any capital.

Among the most prominent improvements made during the late reign, are the noble Gallery intended to unite the immense palaces of the Louvre and the Tuileries; the triumphal Arch de l'Etoile, (not finished;) the *Hôtel du Ministère des relations extérieures*; the Exchange, (not finished;) the Establishment for the Orphans of the Legion of Honour; the Observatory; the Temple; the Fountain of the Elephant, on the site of the Bastille, unfinished, but worthy of the colossal Mind by which it was projected; the Storehouses for Grain, called *Greniers de réserve*; the Slaughter houses, called *Abattoirs*, magnificent in size, and particularly beneficial, as, previous to the reign of Napoleon, there was nothing of this description at Paris; the Cupola of the Corn-market; the general Magazine for wines; the Poultry and Game Market; the great Market; the Market of S. Germain, of S. Martin, etc, etc.; the *Rue de la Paix*; the *Pont du Jardin du Roi*; the *Pont de la Cité*; the *Pont des Arts*; the *Pont des Invalides*; the new Quays; the Fountain of the *Espanade du Boulevard de Bondi*; and the already mentioned Column in the *Place Vendôme*.

The triumphal Arch in the *Place de Carusel*, also, ranks among the embellishments of Paris; though devoid of that magnitude and simplicity which distinguish the Roman edifice it was meant to imitate.

But what especially charms the eyes of strangers in the French capital, is a beautiful Belt, called the *Boulevards*, which encircles the town, and consists of drives and walks, bordered with forest-trees and gardens, and which, from the number of shops, and the profusion of flowers, whereby it is adorned, has a peculiar air of gaiety during winter; and possesses, during summer, a salubrious coolness, rarely met with in a vast metropolis. The circumstance of all others, however, most conducive to the healthfulness of Paris, is the purification of the water of the Seine; which, though perfectly wholesome now, was seldom drank with impunity in its natural state.

Judging by appearances, I should think Paris as

much improved in wealth as in magnificence; the shops being far more numerous, and far better stocked, than in time past; the manufactories greatly improved; the hotels (which amount to three hundred) furnished with an elegance heretofore unknown; the coffee-houses displaying the most expensive embellishments; the tables of Restaurateurs abounding with luxuries; and the opera-house exhibiting a splendour, with respect to stage decorations, which no other theatre in Europe can boast.

Having enumerated the most striking changes in this metropolis, I will now enter into a few particulars respecting the objects best worth notice.

Musée Royal du Louvre (1). This immense col-

(2) For the benefit of travellers restricted in point of time, I shall mark (as I have already mentioned) with one or more exclamation-points, according to the merit of the work in question, those productions of the chisel and the pencil which are generally deemed most worthy of notice in the public and private galleries of the Continent: and, for the use of Travellers who may visit those galleries, I will here subjoin a short account of the origin of the Art of Sculpture.

Asia seems to have given birth to this Art; but its progress appears to have been slow in all countries: during its infancy, in its native soil, the heathen divinities were represented by nothing more than square stones. Grecian sculpture began in a similar manner; after which, Bacchus, and other pagan gods, were worshipped under the form of a column. The next improvement consisted in placing the representation of human heads upon these columns: *Hermes* was worshipped under this form; whence comes the word *Herma*. The most ancient representations of the human figure, at full length, were of potters' clay. *Dedalus*, however, and after him, *Domophon*, worked in wood; following artists worked in ivory; and their successors made statues of bronze; but during the infancy of bronze sculpture, the component parts of statues were fastened together with nails; this is exemplified by six female figures, found in *Herculaneum*. After bronze, stone was used; and last of all, marble; but, for a considerable period, the heads, hands, and feet only of statues were marble; the trunks being wood. This custom prevailed so late as the days of *Phidias*;

lection of sculpture and paintings is placed in the magnificent palace of the Louvre: several rooms on the ground floor, princely in size, and rich in marbles and mosaics, being appropriated to the efforts of the chisel; and a suite of splendid apartments up stairs to those of the pencil. Among the sculpture are the choicest treasures of the Villa Borghese, and many other highly valued works of art, which once embellished Rome.

Vestibule. No. 1, colossal bust of a vanquished Province (1).—5, ditto of Domitian (2).—6, ditto of Alexander Severus (3).—7, statue of a Barbarian Prisoner (4).—9, colossal bust of Lucius Verus.—11, statue of a Barbarian Prisoner (5). 13, colossal bust of Jupiter Serapis.—18. Vase adorned with bacchanalian emblems (6)!

Arcade leading to the Hall of the Emperors. No. 19, statue of Apollo, called *Sauroctonon*, or Lizard-killer; supposed to be one of the finest imitations extant of a bronze statue of Apollo, by Praxiteles (7)!—22, statue of the Genius of eternal sleep (8).

Hall of the Roman Emperors. No. 26, statue of Marcus Aurelius (9).—26, a Barbarian Prisoner (10).—28, bust of Vespasian.—31, statue of Nero.—33, ditto

and even when sculpture had reached its zenith of perfection, several of the finest statues of marble, instead of being cut, each of them, out of one block, were made in separate pieces, and subsequently joined together. This is exemplified in the celebrated Niobe and two of her daughters; in the Albani Pallas; and in the Faustina, found near Ostia among ruins supposed to be the remains of Pliny's Villa called Laurentum. Very ancient statues were frequently painted, and sometimes draped with real stuffs, like the Madonnas of modern Italy.

(1) From the Villa Borghese.

(2) From the Villa Albani.

(3) From the Braschi Palace, at Rome.

(4) Villa Borghese.

(6) Ibid.

(5) Ibid.

(7) Ibid.

(8) This statue does not express the idea it is intended to convey.

(9) From Gabii.

(10) Villa Albani.

of Trajan (1). The *Basso-rilievo* on the Pedestal of this statue represents a husband and wife dining, and reposing on their couch; and is curious, because it exhibits ancient Roman costume.—34, bust of Claudius.—41, *Basso-rilievo* found at Rome, and representing a religious ceremony performed before the temple of Jupiter Capitolinus; of which the three doors indicate the three naves consecrated to the three associated divinities, Jupiter, Minerva, and Juno (2).—42, statue of Trajan (3).

Hall of the Seasons. No. 46, statue of Venus Genitrix!—47, bust of Commodus.—50, statue of a wounded Combatant (4).—55, an Egyptian divinity, in oriental alabaster (5)!—59, bust of Venus (6)!—65, statue of Euripides (7)!—73, ditto of a Nymph.—74, statue of Bacchus (8).—75, a Sarcophagus, representing the Voyage of the God to Elysium.—76, *basso-rilievo* of Mithras, (a Persian divinity,) the Genius of the sun, accomplishing the mystic sacrifice of the bull! Mithras was worshipped by the Romans, who erected altars to him; and this *basso-rilievo* was found near the Forum Romanum.—82, *Basso-rilievo* taken from the Temple of Minerva at Athens; it represents the Panathenaea, and was composed by Phidias, and executed under his orders (9)!

Hall of Peace. No. 85, a Candelabrum, taken from the Vatican Museum.—89, statue of Posidonius (10)!—92, ditto of Demosthenes (11)!—95, ditto of Trajan (12)!

Hall of the Romans. No. 97, bust of Geta, very rare (13).—98. Inopus, a fragment found at Delos (14).—

(1) Gabii.

(5) Vil. Alb.

(2) Vil. Borg.

(6) Vil. Borg.

(3) Gabii.

(7) Vil. Alb.

(4) Vil. Borg.

(8) Vil. Borg.

(9) The Panathenaea were festivals in honour of Minerva, the patroness of Athens.

(10) Vil. Borg.

(11) From the Musco Pio Clementino.

(12) Vatican.

(13) Gabii.

(14) Inopus, a river of Delos, supposed, by the inhabitants, to be a branch of the Nile.

100, statue of Augustus (1). 101, bust of a Roman Warrior (2). 102, statue of Rome.—111, ditto of Tiberius, found at Capri : drapery fine head restored.—113, statue of Augustus (3)! 115, bust of Faustina the elder (4).—116, colossal bust of Rome (5)!—118, statue of Julia, the consort of Septimius Severus.—120, group representing Thetis, etc., and worth notice on account of the ancient galley on which the goddess is placed (6).—123, bust of Lucilla (7).—124, statue of Chastity.—126, bust of Antinous, found near Frascati! 128, Metope, taken from the Parthenon, at Athens!

Hall of the Centaur. No. 130, statue of a Roman, name unknown.—132, hermæ of Alexander the Great; found at Tivoli.—134, group of the Centaur!!! This master-piece is supposed, by the Chevalier Visconti, to have been executed in the time of Adrian, by Aristeas and Papias, natives of Aphrodisias, in Caria (8).—135, colossal head of Apollo.—138, ditto of Marcus Aurelius (9).—140, ditto of Lucius Verus (10).—141, statue of Germanicus (11).—142, ditto of Claudius (12).—144, ditto of Achilles (13).—146, statues of Fauns (14)—149, bust of Lucius Verus (15).—150, statue of Sextus Pompeius, found near Tusculum, and executed by Ophelion, a Greek artist!—151, one of the largest and most beautiful Candelabra of antiquity, found in Magna Graecia.

Hall of Diana. No. 154, statue of Bacchus.—162, ditto of Minerva—164, bust of a Roman, name unknown. 165, group of three Nymphs suspending their wet garments on a column (16)!—167, statue of Thalia (17).—168, *Basso rilievo* of Hercules stealing

(1) Vatican.

(2) Vil. Borg.

(3) Museo Pio Clementino.

(4) Braschi Palace.

(5) Vil. Borg.

(6) Vil. Alb.

(7) Gabii.

(8) Vil. Borg.

(9) Ibid.

(10) Ibid.

(11) Gabii.

(12) Ibid.

(13) Vil. Borg.

(14) Vil. Borg.

(15) Ibid.

(16) Ibid.

(17) Ibid.

the tripod of Delphos.—170 (1), bust of Rome.—171 (2), statue of Venus.—175, a Greek *Basso-rilievo*.—176, *Basso-rilievo* representing the Suovetaurilia, a sacrifice among the ancien Romans, which consisted of the immolation of a sow, (*sus*,) a lamb, (*ovis*,) and a bull, (*taurus*,) whence the name. It was usually observed every fifth year. 178, Diana à la *Biche*!! so called because the goddess is represented at the moment when she has rescued the celebrated Hind with golden horns from Hercules, and reprimanded him for molesting an animal sacred to her. This beautiful work, found between Genzano and Aricia, amidst the ruins of a temple consecrated to Diana, is of Parian marble, and stands upon a Pedestal ornamented with fine *bassi-rilievi*: that part which represents three cities, personified by three female figures wearing crenated diadems, is particularly admired!!!—180, group called Venus victorious (3)! The *Basso-rilievo* which serves as a Pedestal to this group is in the Etruscan style.—182, *basso-rilievo* denominated the Conclamation; a ceremony which took place at the funerals of the ancient Romans, and consisted in calling the Departed loudly and repeatedly by name; and likewise endeavouring to rouse them by the noise of music, in order to ascertain whether they were really dead.—185, group of Venus and Cupid, supposed to be an imitation of the draped Venus of Praxiteles! 192, statue of Minerva! This fine piece of sculpture is supposed, by Visconti, to be a copy of the bronze Minerva of Phidias, surnamed The Beautiful (4).—196, bust of Marcus Agrippa (5).—197, statue of the Lycian Apollo!—199 statue of Diana.—201, bust of Demosthenes, supposed to be one of the best likenesses extant of that philosopher (6).—207, Fountain in the form of a tripod, found among the ruins of Adrian's Villa.

Hall of the Candelabrum. No. 208, a Candela-

(1) Vill. Borgh.

(2) Ibid.

(3) Ibid.

(4) Ibid.

(5) Gabii.

(6) Vil. Alb.

brum, which, if found in its present state, would have ranked among the largest and most beautiful ancient works of its kind; but though the materials of which it is composed are antique, they were put into their present form by Piranesi.—210, bust of Venus (1)!—212, *basso-rilievo* of Antiope reconciling her sons Zethus and Amphion (2).—213, statue of Diana (3).—214, an Altar consecrated to Diana-Lucifera, or the moon (4).—215, bust of Isis.—216, statue of a Dog, found at Gabii!—218, statue of Pollux (5).—220, Tripod of the Delphic Apollo, found at Ostia!—224, statue of a Wild Boar, being an antique copy of the celebrated boar at Florence (6).—229, Tripod, found at Gabii.—230, statue of Marsyas!!! This is deemed one of the finest pieces of sculpture extant; and, like every other antique representation of Marsyas, is supposed to be imitated from a picture by Zeuxis, which Pliny mentions as having graced the temple of Concord at Rome (7).—232, *basso-rilievo* of Jupiter (8).

Hall of the Tiber. No. 233, statue of Æsculapius (9)!—234, statue of Antinous in the character of Hercules, found near Tivoli. 238, statue of Flora (10).—241, Chair consecrated to Bacchus (11)!—242, statue of Ceres (12).—244, statue of a Bacchante (13).—245, Chair consecrated to Ceres (14)!—246, statue called the Diana of Gabii.—249, the Tiber, a colossal group found at Rome, on the site of the temple of Isis and Serapis, near the Via-Lata (15)!!! This fine group, together with that of the Nile, (in the Vatican Museum) adorned two fountains which embellished the avenue of the temple. The Tiber is represented in a recumbent posture, resting his right arm on an urn, near which re-

(1) Vil. Borg.

(2) Ibid.

(3) Ibid.

(4) Ibid.

(5) Ibid.

(6) Ibid.

(7) Ibid.

(8) Ibid.

(9) Vil. Alb.

(10) Vil. Borg.

(11) Museo Pio Clementino.

(12) Vil. Borg.

(13) Ibid.

(14) Museo Pio Clementino.

(15) Ibid.

poses the wolf of Mars, with her nursilings, the founders of Rome: the oar in his left hand indicates that the river is navigable.—251, four statues, called Caryatides, which once adorned the Villa Albani.

Arcade which leads to the Hall of the fighting Warrior. No. 258, statue of Antinous.—259, *bassorilievo*, representing the birth of Bacchus (1).—260, statue of Mars.

Hall of the fighting Warrior. No. 262 statue of a Warrior, called the Gladiator of the Villa Borghese!!!! He is represented as combating with an enemy on horseback: his left arm bears a shield, with which he is supposed to parry the strokes of his opponent, whom, with the right hand, he is about to wound with all his force. The attitude of the statue is admirably calculated for this double action: and every limb, every muscle, is said to wear more precisely the appearance of life, than does any other master-piece of the Grecian chisel. The author of this transcendent and inimitable work was Agasias of Ephesus; whose name is engraved on the trunk which supports the figure; and whose design, according to Visconti, was not to represent a gladiator, but a warrior. Winckelmann is of the same opinion; and says, that the statue in question appears to have been executed before the period when gladiatorial shows were first exhibited in Greece. During the commencement of the seventeenth century, this chef-d'œuvre was discovered at Antium, where the Roman Emperors had a Villa; and where the Apollo of Belvedere was found about a century before (2).—263, statue of Mercury (3).—267, bust of Clodius Albinus (4)—269, bust of Marcus Aurelius (5)—270, a Sarcophagus representing the death of Meleager! (6)—272, group of two Romans in the costume of Mars and Venus (7)—276, statue of Adrian! (8)—279, ditto of Cupid, in the character of Hercules (9)—

(1) Vil. Alb.

(2) Vil. Borg.

(3) Ibid

(4) Vil. Alb.

(5) Vil. Borg.

(6) Ibid.

(7) Vil. Borg.

(8) Gabii.

(9) Ibid.

281, statue of a wounded Amazon! The upper part of his figure is said to be an antique imitation of the wounded Amazon of Ctesilas; but the sculptor by whom it was restored, in the sixteenth century, has deviated from the costume appropriate to female warriors.—282, statue of the Venus of Arles, so called, because found at Arles, in Provence; and, supposed to be Venus victorious, the device of Caesar.—284, statue of an Infant Mercury (1)—287, statue of Lucius Caesar! (2)—290, group of a Faun and a Satyr: the Pedestall is supposed to have been an ornament with which the tops of ancient Wells were sometimes embellished (3)—297, statue of Mercury: the subject of the *Basso rilievo* on the Pedestal is taken from the Odyssey, and represents Ulysses in the Shades Below.

Hall of Pallas. No. 299, statue of a Female, petitioning the gods (4).—The sculptor who restored the hands of this statue, has converted it into an Euterpe.—301, statue of Ceres (5)—302, ditto of the Genius of Bacchus! (6)—304, bust of Trajan (7)—306, statue of Polymnia, upper part modern, drapery antique, and very fine (8).—The Muse of Memory, and the Inventress of Harmony, seems stationed to watch over a Sarco-phagus, numbered 307, and called that of Homer: because the Father of heroic Poetry is here represented as conversing with Calliope, and indicating, by the two fingers he holds up, that he composed only two epic poems. Figures of all the other Muses adorn this Sarco-phagus; which was discovered, at the commencement of the last century, near Rome, on the road to Ostia.—310, a colossal statue called, The Pallas of Velletri, because it was found near that town, in 1797!!! The goddess is represented as possessing the dignified beauty which accords with wisdom: and, though armed with

(1) Vil. Borg.

(2) Gabii.

(3) The receptacles for the ashes of victims in heathen temples seem to have been usually thus adorned.

(4) Vil. Borg.

(5) Vil. Alb.

(5) Ibid.

(8) Vil. Borg.

(6) Ibid.

her helmet, aegis, and lance, she seems, from the mildness of her countenance, to indicate that the arts of peace are not less dear to her than the glory of war. This statue is of the finest Greek work-manship; and the Pedestal on which it rests merits observation. —314, statue of a female Musician, supposed, by the costume, to have been executed in the time of Trajan, or Adrian (1)!.—315, Sarcophagus called, that of Acteon (2) —317, bust of Adrian (3)—318, statue of Nemesis (4) —319, ditto of an Infant Hercules (5)—321, statue supposed to represent Hope. The *Basso-rilievo* which adorns the Pedestal, displays the formation of man by Prometheus, and Minerva giving him life, under the emblem of a butterfly.—328, the cinerary urn of Clodius; Egyptian workmanship, as appears from the hieroglyphics (6).—331, a triangular Altar, representing three of the signs in the zodiac, namely, Virgo, the Scorpion, and Sagittarius, with the three divinities, Ceres, Mars, and Jupiter (7).—332, a Grecian Vase, executed by an Athenian artist called Sosibius (8).—339, a sepulchral urn, which contained the ashes of Fundanius Velinus (9).—340, group representing a Peasant cutting up a Deer (10).—341, statue of Euterpe (11).—343, Bason, or Bath of Porphyry. Baths were sometimes used as sepulchres, when properly shaped for the purpose (12).

Hall of Melpomene. The floor of this apartment is ornamented with Mosaics, chiefly executed at Paris by Belloni, and representing Minerva in her car, followed by Peace and Abundance; with river Gods, etc., forming a border to the picture. No. 344, bust of Isis.—345, statue of a Female petitioning the gods, and supposed to be the portrait of a Roman Empress (13).—

(1) Vil. Borg.

(2) Ibid.

(3) Gabii.

(4) Ibid.

(5) Vil. Borg.

(6) Ibid.

(7) Gabii.

(8) Vil. Borg.

(9) Vatican.

(10) Vil. Alb.

(11) Vil. Borg.

(12) Ibid.

(13) Vil. Borg.

347, bust of the Nile.—348, colossal statue of Melpomene, supposed originally to have adorned Pompey's theatre, and found on its site (1)!!!—351, bust of Jupiter-Serapis!—353, altar cosecrated to Diana.—354, statue of a Negro Slave (2).

Hall of Isis. Four columns of Spanish marble are placed in the four corners of this apartment, and serve as pedestals to four Egyptian Statues; the most remarkable of which is an Isis, with a lion's head, in black basalt. No. 359 statue of Isis, found in Adrian's Villa.—361, statue of an Egyptian Priest,—363, ditto, in green basalt (3).—367, statue of an Egyptian Priestess kneeling, with the throne of the gods in her hand; found near the *Via Flaminia* about ten leagues from Rome.—378 large Altar of twelve gods, supposed to be a production of the Ægina school!—380, statue of Venus, supposed to be an antique imitation of the Venus of the Capitol (4).

Hall of Pysche. No. 381, Altar of twelve gods, found at Gabii! This valuable piece of sculpture is adorned with busts of the twelve principal divinities of the Greeks and Romans, namely, Jupiter, Minerva, Apollo, Juno, Neptune, Vulcan, Mercury, Vesta, Ceres, Diana, Mars, and Venus; the two last of whom Love is uniting: it is likewise adorned with the twelve signs of the zodiac, and with symbols of the divinity supposed to preside over the month which each sign indicates—383, statue of a dancing Faun (5).—387, statue of Psyche! (6).—398, statue of Minerva, supposed to be a production of the Ægina school.—399, statue of Cupid trying his bow; probably an antique copy of the bronze Cupid of Lysippus (7).—403, statue of a dancing Faun.

Hall of the Augur. No. 417, statue of Cupid (8)—418, *basso-rilievo*, representing the funeral of

(2) Museo Pio Clementino.

(1) Vil. Borg.

(5) Vil. Borg.

(6) Ibid.

(4) Ibid.

(7) Ibid.

(5) Ibid.

(8) Ibid.

Hector (1).—439, *basso-relievo* representing one of the Roman Augurs consulting the entrails of an ox, and unique with respect to its subject (2).—442, statue of Commodus, found at Gabii.

Hall of Hercules and Telephus—No. 450, a colossal group of Hercules and Telephus (3).—458, statue of Minerva (4).—461 recumbent statue of an Hermaphrodite: this seems to be an antique imitation of the celebrated Hermaphrodite in the Hall of the Caryatides. The mattress is antique (5).—462, statue of Diana, formerly called the Zingarella (6).—465, statue of Julius Caesar, found at Gabii.—466, statue of Pertinax.

Hall of Medea. No. 470, group of the Graces; the heads are modern (7).—478, *basso-relievo* representing the vengeance of Medea (8).—488, group of Mercury and Vulcan (9).—491, a sleeping Nymph (10).—496, group of Cupid and Psyche (11).—498, statue of a Muse (12).

Corridor of Pan. No. 501, statue of a Priestess of Isis, found at Athens.—504, statue of a young Faun (13).—506, statue of Pan (14).—514, bust of an Egyptian Priest.—517, herma of the Indian Bacchus, found at Rome.—522, statue of Urania.

Hall of the Caryatides so called because one end of this immense apartment exhibits four Caryatides, the work of Jean Goujon. No. 523, a triangular Altar adorned with *bassi-relievi* representing three Lacedaemonian Virgins (15).—526, herma of Socrates.—527, the celebrated Hermaphrodite of the Villa Borghese, supposed to be the finest imitation extant of the bronze Hermaphrodite of Polycletus!!! This statue was discovered, at the commencement of the seventeenth century, near Dio-

(1) Vil. Borg.

(2) Ibid.

(3) Ibid.

(4) Ibid.

(5) Ibid.

(6) Ibid.

(7) Ibid.

(8) Ibid.

(9) Ibid.

(10) Ibid.

(11) Ibid.

(12) Ibid.

(13) Ibid.

(14) Ibid.

(15) Ibid.

etian's Baths. The mattress on which the figure rests was done by Bernini, who likewise, restored the left foot.—258, herma of Homer from the Museum of the Capitol.—530, herma of Diogenes.—533, statue of a Lion, in green basalt (1)!—559, statue of Hercules; upper part fine (2).—560, herma called Hercules, but supposed, by Winckelmann, to represent Xenophon.—592, herma of Thucydides.—593, statue of Sabina, the consort of Adrian (3)!—595, statue of an African Fisherman, heretofore denominated, the death of Seneca (4)!—596, a column of red porphyry, surmounted by a fragment of statue of a Minerva, apparently of the Ægina school.—597, Choiseul Marble, discovered, at Athens, in the year 1788.—622, statue of Livia.—623, herma of Zeno (5).—655, herma of Pittacus.—657, ditto of Epicurus (6).—681, statue of Venus rising from the bath (7).—682, bust of Tiberius, found at Gabii.—684, statue of Alexander the Great (8)!—The *Basso-rilievo* fixed in the wall, above this statue, represents Achille arming himself for battle; and was, taken from the Villa Borghese.—694, group of a Child strangling a goose, supposed to be an antique copy of a work in bronze which Pliny mentions as having been executed by Boëthus, a Carthaginian sculptor! This group was found near Rome, on the spot, now called Roma Vecchia, the ancient *Pagus Lemonius*.—698, statue of Venus rising from the bath; supposed to be antique copy of a celebrated Venus, by Polycharmus, which adorned Rome in the days of Pliny!—699, bust of Marcus Aurelius (9).—703, torso of Jupiter, supposed to be an antique imitation, in marble, of the famous Jupiter-Olympius of Phidias!—704, statue of a Discobolus, found in the *Via Appia*.—705, e 706, and 708, Vases found at Marathon.—709, group of Silenus with

(1) Albani collections.

(2) Vil. Borg.

(3) Ibid.

(4) Gabii.

(5) Ibid.

(6) Vatican.

(7) Ibid.

(8) Vil. Alb.

(9) Gabii.

the infant Bacchus!!!! This master-piece of art was discovered, during the sixteenth century, in the gardens of Sallust.—710, statue of Jason, improperly called Cincinnatus!! This chef-d'oeuvre was found at the Villa Negroni, and is thought to be in the style of Agasia the Ephesian.—711, Vase of the Villa Borghese!! The *bassi-rilievi* on this beautiful Vase, which was found in the gardens of Sallust, represent a Bacchanalian ceremony.—712, statue of a Roman, in the character of Mercury, and improperly called Germanicus!! This chef-d'oeuvre, which appears to be the work of the younger Cleomenes, does not, in point of features resemble any of the statues, nor any of the medals, of Germanicus: it was found in the Villa Negroni.

The staircase, leading to the apartments which contain the paintings, was built according to the design of Fontaine; and consists of four distinct flights of steps; two leading to the Gallery of Apollo and two to the Exhibition-rooms of living Artists, which are interesting, because they contain a greater number of historical pictures than do our Exhibitions at Somerset-House. Beyond these rooms is the Gallery, called Italian; in size one of the most magnificent apartments existing; and adorned with columns, mirrors, candelabra, altars, bust ancient and modern vases, all of the most costly description; beside eleven hundred and fifty old pictures; which clothe its walls. The Gallery is divided into nine parts; the three first containing the works of the French School; the three next being appropriated to the works of the German, Flemish, and Dutch Schools; and the three last to the Italian Schools (1).

French School. No. 11, the descent from the cross, by Bourdon.—20, the Nativity, by Le Brun.—22, the blessed Virgin preparing a meal for the Infant Jesus.—23, Jesus served in the Desert by Angels.—24, the Mag-

(1) Engraving of a considerable number of the pictures in this Museum have been taken; and proof impressions are sold, for the benefit of the establishment, at the *Calographie du Musée Royal*.

lalone renouncing the vanities of life, supposed to represent Madame de la Vallière!—28, the dream of Anne of Austria.—30, Pentecost.—31, the lapidation of S. Stephen!—and 34, the tent of Darius! all by Le Brun.—46, a Painter's *Studio*, by Cochereau.—54, the last judgement, by Cousin!—60, Joas acknowledged king of Israel, by Antoine Coypel.—65, a Kitchen, by Drolling, self-taught Painter.—75, David anointed king over Israel, by Claude Lorrain!—76, the disembarkation of Cleopatra to present herself before Anthony!—77, 78, 79, and 80, all by Claude.—97, the descent from the cross, by Jouvenet.—108, *La Vierge à la Grappe*, by Mignard!—111, S. Cecilia, by ditto.—119, portrait of Nicolas Poussin, by himself.—120, the Deluge, a particularly fine and poetical picture.—122, the preservation of the Infant Moses.—130, the Judgment of Solomon! 131, our Saviour, the blessed Virgin, S. John; Elizabeth, and Joseph!—134, the blind Men of Jericho!—137, the death of Saphira!—139, the assumption of the Virgin.—141, S. François Xavier recalled to life!—145, the death of Eurydice.—146, Shepherds of Arcadia.—147, Time rescuing Truth from Envy and Calumny, and bearing her to the regions of eternity!—and Diogenes throwing away his tankard! all by Nicolas Poussin.—172, S. Paul preaching at Ephesus, by Le Sueur.—173, Simon, the Cyrenian, coming to the aid of our Saviour, who is represented as sinking under the weight of his cross, while S. Veronica offers him a handkerchief, which receives the impression of his countenance!—and 174, the descent from the cross; both by Le Sueur.—224, Antibes, by Vernet.—225, 226, 227, Toulon.—228, Bando.—229, and 230, Marseille.—231, Cette.—232, and 233, Bayonne.—234, and 235, Bordeaux.—236, La Rochelle.—237, Rochefort.—238, Dieppe.—242, a Sea-port at sunrise!—243, a Sea-port at sunset!—249, a Sea-view by moonlight!—250, a tempest.—251, a Moonlight scene; and 252, a tempest; all by Vernet.

Flemish, German, and Dutch Schools. No. 310, view at sunset, in Italy, by Both!—321, the Garden of Eden, by Breughel.—527, a Landscape, the figures in

which are by Annibale Caracci, to other part by Paul Brill.—338, *Les Religieuses*, by Philippe de Champaigne.—339, the Repast at the house of Simon the Pharisee.—340, the last Supper—and 345, a large Landscape, likewise by Philippe de Champaigne.—354, Landscape with Cattle, by Cuyp!—355, a Gentleman mounting his horse; and 356, the same Gentleman returning from his ride; likewise by Cuyp.—368, the dropsical Woman, by Gerard Dow!! (this picture is deemed his chef-d'oeuvre).—373, a Philosopher, by the same Artist!—374, the interior of a Guard-house, by Jean le Duc.—377, Charles 1. of England, by Anthony Vandyck.—379, Isabella daughter to Philip 11, of Spain.—389, sketch of our Saviour dead in the arms of the blessed Virgin, and Angels weeping!—390, the Infant Jesus receiving homage from a Saint and a King!—and 392, (*Ex Voto*) the Infant Jesus receiving homage; all by Antony Vandyck.—396, Hagar banished to the desert, by Philip Vandyck.—408, an Angel announcing the birth of the Messiah to the Shepherds, by Flinck.—414, a Landscape, by Glauber!—431, a portrait of Sir Thomas More, by John Holbein.—432 a portrait of Erasmus.—433, ditto of an Arch-bishop of Canterbury.—434, ditto of Nicholas Kratzer, Astronomer to Henry VIII, of England; and 437, the descent from the Cross, with two other paintings in the same frame, all by John Holbein.—443, the interior of a Dutch dwelling, by Peter de Hooch!—446, and all the intermediate numbers to 455, by Van Huysum.—457, the Crucifixion, by Jardin!—475, the Descent from the Cross, by Lucas de Leiden.—483, a Jeweller weighing gold, and his Wife examining a book illuminated with miniatures, by Quintin Matsys.—529, interior of the Cathedral at Anvers, by Peter Neefs!—530, 531, 532 and 535, by the same Master.—534, a Landscape, by Art Vanderneer the cows in this landscape are attributed to Cuyp.—540. S. Carlo Borromeo administering the sacrament to persons infected with the plague at Milan, by Van Oost the Elder.—541, the Family of Adrian Van Ostade, by himself.—548, Travellers stopping at an Inn, by Isaac Van Ostade.

—553, an Angel announcing the birth of the Messiah, the Shepherds, by Poelenburg.—558, portrait of Guillaume du Vair, by Probus the younger.—564, two horses fastened to a trough at an Inn-door, and a man ringing them water, by Paul Potter!—565, Cattle, by ditto!—568, a Landscape with Cattle, by Pynaker.—569, 570, 571, and 572, portraits of Rembrandt, by himself.—575, head of a man with a fur cap.—576, head of an old person with a long beard.—577, Tobit and his Family prostrate before the Angel of God!—578, the good Samaritan.—579, our Saviour at Emmaus.—580, S. Matthew writing, an Angel dictating to him.—581, Venus and Cupid!—582, a Philosopher in meditation; and 583, the interior of a Tradesman's dwelling; all by Rembrandt. 585, a Wolf devouring a Sheep, by Rosa di Tivoli; the landscape in this picture was painted by Tempesta.—587, Lot and his Daughters leaving Sodom, by Rubens.—588, Elias succoured by an Angel in the Desert.—589, the adoration of the Magi.—590, the flight into Egypt.—and 591, the blessed Virgin and our Saviour surrounded with groups of Children; all by Rubens; as are twenty-four pictures, taken from the Luxembourg Palace, and representing the life of Mary of Medicis. The first number is 597; and the most striking of these fine pictures are numbered 608, 611, 617 and 618—the portrait of Richardot, numbered 621—and the representation of a Village Fête, numbered 625! are likewise by Rubens.—630, a Landscape, by Ruysdael, with Figures and Cattle, by Berghem!—631, another landscape, by Ruysdael, with Figures by Wouvermans!—632, a Tempest, by Ruysdael!—633, our Saviour at Emmaus, by Santwoorth!—634, the Holy Family, by Chalken!—647, Animals entering the Ark, by Sneyders.—651, a Kitchen, by ditto.—657, the inside of a Church, by Steenwick!—669, the Temptation of S. Anthony, by David Teniers.—679, head of an old Man, by ditto.—685, a Hare and other Game, by Weenix the younger.—704, a Peacock, Game, and a Dog, by ditto!—706, Pharaoh's Daughter finding Moses, by Adrian Vander-Verf!—708, an Angel announcing to the Shepherds the

the Messiah!—709, the Magdalene in the Desert!—and 711, Nymphs dancing! all by Vander-Werf.—718, an Attack of Polish Cavalry, by Philip Wouvermans.

Schools of Italy. No. 756, the Infant Jesus embracing S. John by Albano.—759, Venus impatient to try the effect of her beauty on the heart of Adonis.—760, Vulcan reposing at the feet of Venus, while the Love forge arms for the latter.—761, the Loves, while sleeping after their labours, disarmed by Diana's Nymph.—762, the Loves after having recovered their losses, and become triumphant, conducting Adonis to the feet of Venus; all by Albano.—778, the blessed Virgin and our Saviour listening to S. John, who is presented to them by Elizabeth.—and 779, Charity; both by Andrea del Sarto.—794, the blessed Virgin, by the Cav. Bottoni.—804, the resurrection of Lazarus, by Bonifazio.—816, 817, and 818, views of Venice, by Canaletto.—820, the blessed Virgin dead, and the Apostles weeping, by M. A. Caravaggio.—822, a young Woman telling a Youth his fortune, by ditto.—829, the Nativity, by Annibal Caracci.—832, the blessed Virgin recommending silence to S. John, that he may not disturb the repose of our Saviour!—836, our Saviour ascending to Heaven, after his resurrection.—839, the Martyrdom of S. Stephen.—and 840, the same subject, all by Annibale Caracci.—852, the Infant Jesus and his Mother, by Lodovico Caracci.—858, S. Cecilia, by Cavedone.—863, Jesus presenting the ring for his mystic marriage, to S. Catherine of Alexandria, by Antonio Allegri, da Correggio!—865, Antiope asleep, Love sleeping by her side on a lion's skin, and Jupiter standing near, transformed into a Satyr, by ditto!!—870, David vanquishing Goliath; a double picture on the same subject, by Daniello da Volterra (1)—871, Jesus consecrating the bread by Agnese

(1) It is said that Monsignor Giovanni della Casa, a Florentine prelate, employed Daniello da Volterra, to model a group in plaster of David vanquishing Goliath; and then desired him to represent in painting, the two sides of the model; which seems to have been done in this double picture.

bolci.—875, a Landscape representing the flight into Egypt, and attributed by some persons to Domenichino, and by others to Ann. Caracci.—878, S. Cecilia, by Domenichino!—885, a Concert; attributed to Leonello Spagnoletto.—901, the Adoration of the Shepherds, by Spagnoletto.—907, Melancholy, by Domenico Feti!—912 and 913, portraits of Benvenuto Garofolo, by himself.—916, mystic subject, likewise by Garofolo.—917, a Landscape, by Gasparo Dughet called Gasparo Poussin.—924, the Messiah accepting the instruments of the Passion; by Luca Giordano!—931, a portrait of Guercino, by himself.—935, the blessed Virgin and S. Peter deploring the death of the Messiah.—and 943, Circe, both by Guercino.—947, the Salutation by Guido.—948, the Infant Jesus sleeping on his Mother's knees.—951. Jesus and the Samaritan.—952, Jesus giving the keys of Heaven to S. Peter.—953, Jesus crowned with thorns.—956, Jesus in the Garden of Olives.—957, the Magdalene.—958, the same subject.—and 962, an Allegory representing the union of Design and Colour—all by Guido.—969, portrait of Giulio Romano, by himself.—970, the Adoration of the Shepherds, by Giulio Romano.—982, portrait of Monna Lisa, a celebrated Florentine Beauty, by Leonardo da Vinci (1)—983, S. John Baptist!—984, S. Anne, the blessed Virgin, and Infant Jesus!—985, the Infant Jesus blessing S. John—all by Leonardo da Vinci.—987, Jesus receiving a cross of rushes from S. John, School of Leonardo da Vinci (2).—990, the Holy Family, by Bernardino Lovini, more commonly called Luini.—991, the Messiah sleeping, by ditto.—1001, the blessed Virgin shewing the Messiah to the Angels and Shepherds, by Carlo Maratta.—1004, the marriage of S. Catherine, by ditto.—1015, the Infant Jesus, on his Mother's lap, playing with a chaplet, by Murillo!!—1016, God the Father, and the Holy Ghost, contemplating the Messiah while he receives a cross of

(1) Francis I. of France gave for this picture 4,000 gold crowns; a sum exceeding 45,000 francs.

(2) Leonardo da Vinci founded the Milan School.

rushes from S. John!—1017, the Messiah on the Mount of Olives, presented by an Angel, with the Chalice and the Cross.—1018, S. Peter imploring pardon of the Messiah.—and 1020, a young Beggar seated!!—all by Murillo.—1027, the blessed Virgin and Joseph presenting the Infant Messiah to be adored by a Shepherd Palma Vecchio.—1044, the Messiah sinking under the weight of his Cross, by Paolo Veronese.—1058, the blessed Virgin, with the Infant Jesus and S. Martina, by Pietro da Cortona.—1060, Faustus, the Shepherd of Amulius, presenting Romulus and Remus to his wife Laurentia, by ditto.—1071, portraits of Raffaello Sanzio d'Urbino, the Founder of the Roman School, and his Master Pietro Perugino, by Raphaël (1)—1073, portrait of Count Balthasar Castiglione.—1076, the Archangel Michael vanquishing Satan.—1079, the Holy Family, called *La belle Jardinière*!—and 1080, the same subject, painted for Francis I. of France!!—all by Raphaël, who finished the last-mentioned work only two years before his death.—1081, the Infant Jesus reposing—and 1082, the Infant Jesus caressing S. John; both by Raphaël.—1094, a Sportsman shooting a bird, and Soldiers reposing on a rock, by Salvator Rosa.—1097, the Infant Jesus sleeping on his Mother's knees, with Cherubim in the angles of the picture, by Sasso ferrato!—1098, the Apotheosis of the blessed Virgin, by ditto.—1099, head of S. John Baptist, by Schiavone.—1100, the Holy Family, by Schidone.—1104, the blessed Virgin visiting Elizabeth, by Sebastiano del Piombo.—1110, the Prodigal Son imploring his Father's pardon, by Leonello Spada.—1116, portrait of Tintoretto, painted by himself.—1122, portraits supposed to be those of Titian and his Mistress, painted by himself (2).—1124, portrait of Cardinal Hippolito of Medicis.—1126, portrait of Alphonso d'Avalos.—1127, portrait of a man dressed in black.—1131,

(1) According to some opinions this picture represents Raphael and Pantormo, and was painted by the latter.

(2) Titian (Veccellio Tiziano) was one of the Founders of the Lombard School.

another Portrait.—1132, the Soldiery insulting the Messiah at the door of his prison!!—1134, the Messiah carried to the tomb!—1135, the Pilgrims of Emmaus (1).—1136, the blessed Virgin, the Infant Jesus, S. Stephen (the first Dalmatian martyr,) S. Ambroise, and S. Maurice!—1137, two Angels worshipping the Messiah.—1138, the blessed Virgin holding a rabbit, for which the Infant Jesus seems to ask.—and 1139, S. Agnes presenting her palm of martyrdom!—all by Titian.—1150, the martyrdom of S. Irene, by Francesco Vanni!—1152, portrait of the Infanta Marguerita Theresa, daughter of Philip IV. of Spain, and of his consort, Maria-Anne of Austria, by Velasquez.

Several pictures belonging to this magnificent collection have suffered considerably, from being ill-restored and over-varnished; and several statues, belonging to the Museum of Sculpture, are, in appearance, still more hurt, by having been partially cleaned.

Admission may usually be obtained, gratis, to the *Musée Royal*, every morning, holidays excepted, from ten o'clock till four, by Foreigners; provided they shew their passports. Admission is given to the public in general every Saturday and Sunday, from two o'clock till four.

Musée du Luxembourg, These Galleries, formerly adorned with the works of Rubens and Le Sueur, (now removed to the Louvre,) are at present destined to receive the works of living Artists: and, in addition to the most admired pictures of the three last Exhibitions, here are other celebrated works of the modern French School.

Ecole Royale des Beaux Arts, Rue des Petits Augustins, cidevant Musée des Monumens Français. Monsieur Lenoir, to whom Paris was indebted for the last-named Museum, arranged, in chronological order, all the sepulchral monuments he was able to rescue from the sacrilegious grasp of the infatuated leaders of

(1) According to tradition, the pilgrim on the right of our Saviour represents the emperor Charles V.; the pilgrim on the left, Cardinal Ximenes; and the page, Philip II., of Spain.

the French revolution: thus exhibiting a series of memorials of the most distinguished characters to whom France has given birth, from the days of Clovis, to the present era: and, at the same time, forming a history of the commencement and progress of sculpture and the art of painting upon glass, among his countrymen. But since the re-establishment of the monarchy, the tombs contained in this repository have been replaced in the churches whence they were taken; and the remaining part of this interesting Museum is destined to enrich the *Musée Royal*.

Bibliothèque du Roi, Rue de Richelieu. This Library, (perhaps the finest existing,) contains above eight hundred thousand printed volumes, seventy-two thousand manuscripts, five thousand volumes of prints, and a Cabinet of Antiquities, enriched with Isiac Tables. Pagan Deities, and the most rare and valuable collection of Medals in the world. The Gallery appropriated to the Manuscripts is adorned with paintings, by Romanelli; and the Apartment next to the *Cabinet des Estampes* contains a portrait of King John, considered as the most precious relic of French painting in the fourteenth century (1). This Library is open to Students every day, festivals and vacation-times excepted; and to other persons on Tuesdays and Fridays, from ten in the morning till two in the afternoon.

Bibliothèque Mazarine, Palais des Beaux-Arts, Quai Conti.—This Library, which originally contained about sixty thousand volumes, has lately been enriched with the Library of the Institute; and possesses a fine terrestrial Globe, by Buache.

Bibliothèque de S. Gèneviève, Place S. Gèneviève, Bâtimens du Collège Henri IV. This Library contains a hundred and twelve thousand volumes; and is adorned with Busts of distinguished Characters, among

(1) The portfolio of Gaignieres, containing a collection of the *costumi* of the French nation, from the days of Clovis to the present period, may be found among the prints.

whom are Jules Hardouin, Mansard, the Chancellor Letellier, by Coysevox, and Doctor Arnould, by Girardon. Here likewise may be found a plan of Rome in rilievo, executed by Grimini, in 1776. This Library is open to the public every day from ten in the morning till two, festivals and vacation-times excepted.

Bibliothèque de l' Arsenal, Rue de Sally, à l'extrémité du Quai des Célestins. This Library, supposed to contain an hundred and fifty thousand printed volumes, and five thousand manuscripts, is particularly rich in history and Italian poetry: and open to the public every day, festivals and vacation-times excepted, from ten in the morning till two in the after-noon.

Bibliothèque de la Ville, Place du Sanhèdrin, derrière l'Hôtel-de Ville. This Library is open to the public every day, Thursdays, festivals, and vacation-times excepted, from ten in the morning till two in the afternoon.

Bibliothèque du Musée d' Histoire Naturelle, Rue du Jardin du Roi. This Library, particularly well stored with books relative to natural history, and likewise with herbals, and drawings representing plants, is open to the public on Tuesdays and Fridays, from three in the afternoon till dark, during autumn and winter; and from four till seven, during spring and summer. Students are admitted on Mondays, Wednesdays, and Saturdays, from eleven in the morning till two

Bibliothèque de la Faculté de Médecine, Rue de l'Ecole de Médecine. This Library, rich in works on the art of healing, is open to the public, Mondays, Wednesdays, and Saturdays, from ten in the morning till two (1).

Musée d' Histoire Naturelle, et Jardin du Roi, Quai S. Bernard, et Rue du Jardin du Roi. The Botanic Garden, belonging to this Museum, contains a large collection of plants from various countries; together

(1) The Library of *l'Ecole Polytechnique*, that of *l'Ecole des Mines*, and that of *la Cour de Cassation*, are accessible to Foreigners who apply for leave to visit them.

with buildings which serve as dens for wild beasts; and a ménagerie, so constructed that tame animals, not natives of France, and birds of all kinds and countries are provided with abitation analogous to their modes of life: and in the midst of this appropriate spot the French naturalists have erected a modest monument to Linnaeus. The Amphitheatre of Anatomy stands in this garden; as does the Museum of Natural History; on the first floor of which is the finest collection of fishes in Europe; together with lizards, serpents, shells, minerals, fossils, etc. and on the second floor the most magnificent assemblage imaginable of Birds and Quadrupeds, preserved to admiration.

The Botanic Garden is always open to the public, gratis; the Museum of Natural History on Tuesdays and Fridays only, from three o'clock in the afternoon till five; and the Menagerie on Tuesdays, Fridays, and Sundays, from two o'clock till seven, during the height of summer; and from two till four, at other seasons. Artists, and Students belonging to the Museum, are admitted from eleven in the morning till three in the afternoon. The fine bridge of Austerlitz, now called *Pont du Jardin du Roi*, is a great ornament to the Botanic Garden.

Académie Royale de Musique, ou l'Opera; Rue Lepellettier. This Theatre, which is spacious and sonorous, presents the most brilliant *spectacle* in Europe, with respect to scenes, machinery, dresses, accuracy relative to costume, and excellence relative to the composition and execution of the ballets represented. It is open on Sundays, Tuesdays, and Fridays.

Théâtre Français, Rue de Richelieu. This Theatre is dedicated to the representation of French dramas.

Théâtre de l'Opéra Comique, Rue Feydau. This Theatre contains two thousand two hundred spectators, and is well calculated for music.

Théâtre de l'Odéon près le Luxembourg. French dramas are represented in this Theatre.

Théâtre du Vaudeville, Rue de Chartres S. Honoré. This Theatre generally exhibits a variety of little dramas, songs, etc.

Théâtre des Variétés, Boulevard Montmartre.

Manufacture Royale des Glaces, Rue de Reuilly.

This Manufacture is well worth notice; as it employs eight hundred workmen; who have attained such perfection in their art as to make Mirrors of 122 inches in length by 75 wide.

Manufacture Royale des Tapisseries de la Couronne, aux Gobelins, Rue Mouffetard. This Manufacture also is well worth notice; as it exhibits the most beautiful Tapestry existing; and may be seen every day, from ten till one o'clock.

Colonne de la Place Vendôme. This stately column, 133 Paris feet in height, and 12 in diameter (1), is made of the cannon taken from the enemies of France, in the battles fought by Napoleon and his Generals: it represents those battles in bronze *bassi-relievi*; and on its summit originally stood a colossal statue of the Emperor: which, after his dethronement, was taken down; and has, according to report, been carried to Moscow. A winding staircase of 176 steps, leads to the top of this column; from which the view of Paris is beautiful.

Arc de triomphe de l'Etoile. On the 15th of August, 1806, Paris began to erect this fine Arch, in order to perpetuate the fame obtained in Germany, by the French Armies, during the former year: it was intended to be 135 Paris feet in height; but unfortunately is not finished.

Port S. Denis. The conquests of Louis XIV., in 1672, induced the city of Paris to erect this magnificent, triumphal Arch to perpetuate his fame. The *bassi-relievi* represent military trophies, (remarkably well-executed,) personifications of Holland and the Rhine, the passage of the Rhine, and the taking of Maestricht.

Port S. Martin. The continued success of Louis XIV., induced the city of Paris to erect, in 1673, another monument to his fame: this Arch, though less adorned than that of S. Denis, is, in point of architecture, equally

(1) A Paris foot is nearly thirteen English inchss.

harmonious and dignified. The *bassi-rilievi* represent the taking of Besançon, the triple alliance, the taking of Limbourg, and the defeat of the Germans; figured by the god of war repulsing an eagle. Great artists were employed in executing both these Gates.

Tribunal du Corps Legislatif. Opposite to the bridge of Louis xvi., rises a magnificent Peristyle, formed by twelve Corinthian columns surmounted by a triangular pediment: a superb flight of steps, adorned with colossal statues of Minerva and France, leads to the entrance of the building; and opposite the bridge are statues of Sully, Colbert, l'Hopital, and d'Anguesseau. This peristyle forms the approach to the Hall of the Deputies.

Basilique de Nôtre-Dame. This ancient edifice, surmounted by twin-towers of a majestic height, contains some good paintings of the French School, and a descent from the Cross (in sculpture) by the elder Coustou.

Basilique de la nouvelle S. Gêneviève, ou Le Panthéon. This elegant building, erected by command of Louis xv., after the design of Soufflot, in the form of a Greek cross, is 340 Paris feet in length, peristyle inclusive, and 50 feet wide: in the centre rises a dome, nearly 64 feet in diameter, supported within, and adorned without, by pillars, which produce a pleasing effect. The exterior height of the dome is 282 feet; and the interior height of the nave 170 feet. The peristyle consists of 22 Corinthian columns 58 feet high, and five and a half in diameter, supporting a triangular pediment. Under this church is a vast receptacle for the ashes of the great. (1).

Garde Meuble de la Couronne, Place Louis XV. This deposit for the furniture belonging to the crown, is worth notice,

Hôtel royal des Invalides. This edifice was erected by command of Louis xvi., as a retreat for old and

(1) The Church of S. Eustace is bold and light in point of architecture; and the churches of S. Roch and S. Sulpice, built about the middle of the eighteenth century, are handsome.

deserving Soldiers of the French army; and exhibits a magnificence most honourable to its Founder. The dome deemed a master-piece of architecture, was designed by Jules Hardouin Mansard; and (measuring from the pavement to the cross on the top of the lantern) is 300 Paris feet high: the lead which covers it was originally gilt, by order of Louis XIV.; and re-gilt by command of Napoleon. Round the interior of this dome are six chapels. In the great cupola Charles de Lafosse has painted the apotheosis of S. Louis, and likewise the four Evangelists, placed between the principal arches. J. Jouvenet has represented, on the ceiling, the twelve Apostles; Boullogne painted the chapels of S. Jêrôme, S. Ambroise, and S. Augustin, in which the history of these Fathers of the Church is given; and the Chapel of S. Grégoire, painted originally by Le Brun, has been retouched by Doyen. The ceiling of the Sanctuary, painted by Nicolas Coypel represents the mysteries of the Trinity, and the assumption of the Virgin. The groups of Angels, forming concerts, in the embrasures of the windows, are by Louis and Bonn Boullogne. The inlaid pavement of the dome and chapels particularly merits notice. This building likewise contains the monument of the great Turenne; who is represented dying in the arms of Victory; while Wisdom and Valour stand on each side, deploring the loss of the Hero. In front is a bronze *basso-relievo* of the battle of Turckheim; and the only inscription on the monument is the word. « TURENNE. » The remains of Marshal Vauban have been honoured with a place near those of Turenne.

The Hôtel des Invalides, which gives shelter and comfort to seven thousand Veterans, is open to the public every day, from ten in the morning till four in the afternoon.

Institution Royale des Sourds-Muets, Rue S. Jacques. The benevolent idea of teaching the Deaf and Dumb to speak, was formed by the Abbé Epée, who, with a fortune of only twelve hundred livres per annum, maintained, at his private expense, forty scholars of the above description; and thus founded one of the noblest

charities in France: but all the sacrifices he was compelled to make, in order to accomplish his purpose, would, at length, have proved fruitless, had not his talents and virtues been renewed in the Abbé Sicard, who brought the plans of his predecessor to such perfection, that he enabled the Deaf and Dumb, not only to read, write, and cast accounts, but likewise to understand touning, working in mosaic, drawing, and painting, so as to get their own livelihood: he also taught them French and English grammatically; geography, history, geometry, and metaphysics; and, at the conclusion of every month, his Pupils had a public exhibition, to which Strangers were always admitted, on applying to the Director, of the Establishment for tickets.

Hospice de la Salpêtrière, Boulevard de l'Hôpital près le Jardin du Roi. This vast and well-regulated Hospital, nobly endowed by Louis XIV., and enriched by private contributions, is capable of containing nearly eight thousand persons; and receives females of all descriptions, incapable of earning their bread.

Hôpital des Enfants-trouvés et Hospice de la Maternité; Rue de la Bourbe. The exemplary Vincent de Paul erected, in 1640, a Hospital for Foundlings; which was afterwards greatly assisted both by private and public bounty; but, nevertheless, in 1792, out of eight thousand children, placed in this asylum, four thousand died ere they had attained their second year: and to check the course of this afflictive mortality, Monsieur Hombron conceived the happy idea of uniting the Mothers with their Children; and thus preserving both: ceasing, therefore, to make a lying-in Hospital of the *Hôtel-Dieu*, the French Government formed the Foundling-Hospital into a double establishment; the one part for pregnant Women, and the other for deserted Infants.

Observatoire, Rue du Faubourg S: Jacques. This building was erected by the order of Louis XIV.; and has, of late years, been much improved in point of convenience, and amply furnished with astronomical instruments.

Palais du Temple. Except the Palace of the Grand

Prieur, nothing remains of the edifice which, about the middle of the twelfth century, belonged to the Knights Templars and was given, after their abolition, to the Knights of Malta. The Palace of the Grand Prieur, however, has been repaired at a large expense, and is worth notice.

Palais de la Bourse, Rue des Filles S. Thomas. Paris has long wanted an Exchange worthy of her riches and extensive commerce; and this fine building, should it ever be finished, will do honour to its architect Brongniard.

Greniers de Réserve, Boulevard Bourdon. This immense Storehouse for grain, whose appellation alone bespeaks its importance, was begun in 1807; and, such is its size, that the expense of material and labour only has amounted to twelve millions of livres.

Abattoirs ou Tueries. Those buildings, constructed by the Romans to give health to the ancient capital of the civilized world, were not more magnificent than the *Abattoir* or Slaughter-house of Mont Martre, situated at the top of the Rue de Rochechouart: the length of the building being 1078 Paris feet, and the breadth 385 feet. It contains a large number of courts, watered by the Ourcq, four sheep-pens, four ranges of stalls for oxen, commodious slaughter-houses, and ample store-houses for fodder, &c. The *Abattoir de Popincourt*, situated in the Rue des Amandiers S. Antoine, already boasts seven sheep-pens, and seven ranges of stalls for oxen. The *Abattoir d'Ivry*, less vast, rises rapidly on the outside of the Barrier des Deux Moulins: the *Abattoir de Vaugirard* is likewise building on the Place de Breteuil, and promises to equal the others in convenience and extent. The *Abattoir du Roule* is to be erected in the plaine de Mouceaux, at the extremity of the Rue de Miromenil.

Halle au Blé, Rue de Viarmes. The cupola of this market, built in 1782, by Molinos and Legrand, was 377 feet Paris in circumference; and from the pavement to its summit, 100 feet: it consisted of wood, placed in a hemispheric form, and apparently so slight,

that it was impossible to contemplate this extraordinary piece of architecture without wondering how it held together. After standing twenty two years, it fell a prey to fire; and has been restored on a plan wholly new, and particularly well worth observation, from rendering it invulnerable to the attacks of the element by which it was in 1802 destroyed. Great additions have likewise been made to the size of the market; which was, previously, too small for the consumption of the metropolis.

Halle aux Vins, Quai S. Bernard. The ancient emporium for wines having fallen to decay, Napoleon ordered the first stone of the present building to be laid on the 15th of August, 1811; and this immense edifice, constructed to hold two hundred thousand wine-casks, is divided into fourteen magazines, beside nearly a hundred cellars.

Marché à la Volaille et au Gibier. Nothing can be more elegant of its kind, than this market; which generally receives fresh supplies of game, ec., on Mondays, Wednesdays, and Saturdays.

Of the fifteen Bridges which are seen at Paris, the *Pont-Neuf*, erected by Henry IV., is the longest (1); the *Pont de Louis XVI*, the boldest with respect to design; and the *Pont des Arts*, and that of the *Jardin du Roi*, the most remarkable on account of their lightness, elegance, and arches of iron. A fine new bridge called that of *Les Invalides* or *L' Ecole Militaire*, is now building.

Fontaine de l'Esplanade du Boulevard de Bondi. The composition of this fountain is simple; the execution, good; and the effect produced by the water, falling in sheets from basin to basin, particularly pleasing.

Fontaine des Innocens. This fountain was erected in 1551, according to the design of Lescot and Goujon; and afterwards removed from its original situation, added to, and placed in the centre of the *Marché des Innocens*, where it now stands.

(1) The Statue of Henry IV. has been recently re-erected, on one side of the Pont-Neuf.

Fontaine de Grenelle Rue de Grenelle. This work, executed by Bouchardon, and erected in 1739, is admired with respect to the sculpture and architecture; but so sparingly provided with water, as to destroy the effect of the fountain; which is embellished with statues representing the city of Paris, the Seine, and the Marne.

Fontaine de la Bastille. This magnificent fountain, designed by the emperor Napoleon, and, like too many of his works, unfinished, rises on the site of the Bastille, in a commanding situation; and was to have been surmounted by an enormously colossal elephant, whose proboscis was to have dispensed the water. The model of this elephant may be seen in a building near the fountain.

Cimetières et Catacombes.—Paris exhibits no burial-grounds adorned with funeral monuments; the cause of which seems to have been, that the Possessors of riches and honours were entombed within the walls of consecrated buildings; while the mortal remains of the Poor were thrown into the vast and common grave of the respective cemeteries; and even grudged a little earth to cover them. These receptacles of corruption, by constantly evaporating putrid air, produced epidemic maladies, and thus punished the Living, for their want of piety toward the Dead: in 1775, therefore, the Parliament of Paris ordered the *Cimetière des Innocens* (the largest and most noxious of these receptacles) to be closed: and, soon after, all the cemeteries within the city were closed likewise, though pride and interest still produced burials in the churches: the remains of the Poor, however, were transported, without scruple, from the ancient cemeteries, into vast and profound stone-quarries, on the outside of the city: and, during the revolution, even the asylum of a church did not preserve the bones of the deceased from the touch of sacrilege; the remains of the prince, and those of the peasant, finding, in the before-named quarries, a common grave. In 1804, Government empowered the friends of the deceased to erect monuments to their memory in the cemeteries; a circumstance which soon changed the aspect of these

chambers of death. The handsomest cemetery in the environs of Paris is that of Mont-Louis; and here lie united all sorts and condition of men; Jews, Infidels, Papists, and Protestants, forming one common dust.

To the south of Paris, under a spot called *La Tombe Issoire*, is a funeral receptacle of another description. Nothing above ground announces this abode of melancholy; which lies amidst vast stone-quarries; and is denominated The Catacombs, from the resemblance it bears to burialplaces so called at Rome and Naples. Since the year 1806, this spot has been the receptacle for all the human bones which, during several ages, were accumulating in the cemeteries and suppressed churches within the walls of Paris. A dark staircase, just wide enough for one person, and penetrating ninety feet under ground, leads to the principal gallery, which admits two persons abreast. To the right and left are vaults of great extent: and that strangers may not lose themselves in this dangerous labyrinth, a black line has been traced on the roof of the principal gallery, to serve as a guide. Rocks jutting out, here and there, relieve the too great uniformity of this gallery; which leads to another, called that of Port-Mahon, from containing a model of the last-named place, made by an old soldier who worked in the quarries, and was at length crushed to death, by an enormous stone which fell upon him. Picturesque and terrific rocks next meet the eye, and lead to a vestibule, at the end of which is a black door, the entrance to an apartment where millions of human bones, forming a kind of mosaic work, are placed in straight lines between the pillars which support the ponderous roof of the cavern, whose walls exhibit, at intervals, religious sentences, descriptive of the immortality of the soul, and the blessings of the life to come. Here is likewise a small Chapel with an expiatory altar, on which are these words: "*Second Septembre, 1792.*"

The environs of Paris contain a variety of objects that merit notice; the most prominent of which are the following:

S. Cloud. The furniture of this royal Château (about two leagues from Paris, on the road to Versailles,) is peculiarly splendid and elegant; but its gardens do not merit attention, unless it be on the three first Sundays in September, when waterworks are exhibited.

Sevres. This town, which is very near S. Cloud, contains the celebrated manufacture of china, long deemed the most beautiful in Europe.

Versailles. This is a fine episcopal town, four leagues distant from Paris; and contains 28,000 inhabitants: its royal Château was despoiled and deserted during the revolutionary government; but is now undergoing repair. The Ceilings and Theatre of this Palace merit notice; the Orangery is particularly beautiful; the Water-Works are celebrated; the *Châteaux* of *Grand Trianon* and *Petit Trianon*, (both in the grounds) are objects of curiosity; and the public Library of the town deserves attention.

I will now close my account of Paris by saying, that although it has gained much, during the last twenty years, in point of wealth, convenience, and external grandeur, it has lost much, with respect to society; there being so great a number of different political opinions among the Parisians, maintained by each party with such tenacity, that social intercourse is almost destroyed: indeed, the very character of the people seems changed; for that constant *gaieté de coeur*, by which they were once distinguished, has given place to thoughtfulness, reserve, and discontent. They have, however, paid England the compliment of adopting her taste, with respect to laying out gardens, shrubberies, &c.: they have likewise profited by her agricultural knowledge: and also adopted many of her modes of life; insomuch, that Parisian ladies now walk about the city, which was never done heretofore: but on one point of etiquette they still differ widely from us; as women of light character only are attended in their walks by livery servants.

Paris, like Calais, has been ridded, within the last twenty years of that multitude of Mendicants who

formerly filled its streets : and, if we may judge by appearances, there are but few individuals of the French Nation who have any need, at present, to depend on alms for their support.

It is necessary that British Subjects, previous to their leaving Paris, should go to the *Sous-Préfecture*, or General Police-Office, near the Pont-Neuf, to reclaim their Passports; which are usually taken from them at the frontier, and sent hither : this Office is open from nine in the morning till four. Hence, every Passport must be sent to the British Ambassador, (whose signature can only be obtained from eleven in the morning till one) ; then it must be taken once more to the General Police-Office, for the signature of the *Ministre de l'intérieur* ; and, lastly, to the Office of the *Ministre des affaires étrangères*, where ten francs are paid for the official seal. Persons going into Italy should likewise have their Passports countersigned by the Austrian Ambassador at Paris (1).

(1) The trouble and detention, with respect to Passports, which frequently occurs at Paris, may be avoided, if a Traveller provides himself, previous to his departure from London, not only with the necessary Passport from the French Ambassador, but likewise with another, from the Sardinian Ambassador, if he purpose crossing either Cenis, or the Estrelles ; or if he intend to cross the Simplon, from the Austrian Ambassador. A Traveller, thus provided, is authorized to direct the Police-Office, either at Calais, or Boulogne, or any other French Port where he may land, to forward his Passport to the last Custom-house in his road through France : he is also authorized to demand a provisional Passport : on shewing which, at the Pont de Beauvoisin, or any other Frontier Custom-house, whither he may have ordered his original Passport to be sent, he receives that Passport again, and is thereby enabled to enter Italy.

CHAPTER II.

SWITZERLAND, THE SIMPLON, MILAN, &c.

Journey to Fontainebleau—State of the road from Paris thither—Royal Château at Fontainebleau—Sens—Joigny—Auxerre—State of the road between the last-named town and Fontainebleau—S. Bris—Grottoes of Arcy—State of the road between Vermondon and Lucy-le-Bois—Rouvray—Pont-de Pany—Dijon—Description of that city—Genlis—Auxonne—Dole—Poligny—Military road over the Jura-Alps—French frontier. Custom-house—Magnificent view on descending to Gex—Geneva—Description of that city—Lake of Geneva—Voltaire's Villa at Ferney—Excursion to Chamouni, and the Mont Blanc—Description of the military road from Geneva, and over the Simplon, to Domo-d Ossola—Lago-Maggiore—Borromean Islands—Colossal Statue of S. Carlo Borromeo—Description of the road from Sesto-Calende to Milan—Triumphal Arch intended as a termination to the Simplon-road—Milan—Description of that city—Monza—Lodi—Custom-house near the Po—Piacenza—Description of that city—Parma—Description of that city—Reggio—Modena—Description of that city—Castel Franco—Custom-house there—Bologna—Description of that city and its environs—State of the road between Milan and Bologna—State of the road between Bologna and Florence—Volcano near Pietramala—Country round Florence—Approach to that city.

BEING anxious to see the new military route, made over the Jura-Alps and the Simplon to Milan, and finding that the road from Dijon to the base of the Jura, though not good, was passable (1) my friends and I determined to go that way into Italy (2).

(1) From Auxonne to Poligny the road is, generally speaking, bad after a continuance of heavy rain; though it has been so well repaired, subsequent to June, 1817, that when I repassed it, during May, 1819, I found it one of the best roads in France.

(2) The most profitable money Travellers can take from Paris into northern Italy is Napoleons; as they pass current for their full value throughout that country: neither does any loss accrue from taking them into southern Italy.

After quitting Paris, we crossed the Orge on a fine bridge, drove through the village of Essonne, seated on the Juine (observing the Seine at a little distance), crossed the Ecolle at Ponthiery; and then drove through the village of Chailly to the immense forest of Fontainebleau; than which nothing can be more picturesque, nor, in some parts, more gloomily magnificent. On each side of the road are lofty ranges of grey rocks; and at their very summits beeches, and other trees, of an astonishing magnitude; the richness of whose foliage, contrasted with the rude and barren appearance of the huge and shapeless masses of stone in which they vegetate, exhibits one of the most extraordinary scenes imaginable.

After driving several miles, through this singular forest, we discovered, in its centre, the town of Fontainebleau; and soon found ourselves housed at a comfortable inn, *l'Hôtel de la Ville de Lyon*; where the charges are moderate; a circumstance worth recollecting at a place famed for the rapacity of its innkeepers.

The road, from Paris to Fontainebleau, is paved, and in excellent condition: the royal château in the last-mentioned town, merits notice; as it contains magnificent apartments beautifully painted in arabesque; splendid furniture; peculiarly fine specimens of Sèvres china; and some few good easel pictures; among which is the blessed Virgin and Infant-Saviour, S. John, and Elisabeth, by Raphael. The Gallery contains a bust of Henry IV., said to be the best likeness extant of that great prince; and, in the same apartment, are busts of Francis I., Sully, Washington, and the celebrated Duke of Marlborough. In this Château, likewise, is a small mahogany table, on which Napoleon signed his abdication; and which still bears marks of a penknife: it was his custom, while thinking deeply, to strike into the table, or desk, he wrote upon.

Fontainebleau is supposed to contain 9,000 inhabitants.

On quitting this town, we reentered the forest, and

drove several miles, amidst scenery not unlike parts of the Pyrenees, to Fossard; thence proceeding, by the side of the Yonne, to Villeneuve-la-Guiard (1). Pont-sur-Yonne, and Sens; between the two last of which places the country is rich in vineyards.

Sens, anciently the capital of the Sennones, contains 11,000 inhabitants, is seated at the confluence of the Yonne and the Vanne, and encircled by handsome promenades, and Roman works, which deserve the notice of antiquaries. Its cathedral is adorned with fine painted glass, namely, two roses, the one representing Heaven, the other Purgatory (these are placed above the two side-doors of the church); and the windows in the Chapels of S. Europe and N. D. de Loretto; which were executed by J. Cousin. The Chapel of S. Savinien contains an excellent representation, in stucco, of a curtain; and in the centre of the choir is a monument, by Coustou, erected to the memory of the unfortunate parents of Louis XVIII. and embellished with statues of Religion, Immortality, Conjugal Love, and Time, whose mantle covers the Dauphin's urn, and seems ready to envelop that of the Dauphiness: she being alive when this monument was begun, The cypress wreaths are remarkably well executed, and the statues of Time and Religion much admired: especially the latter, but the shape of the monument wants elegance (2).

On quitting Sens we crossed the Vanne driving through a fine valley watered by the Yonne; the graceful sinuosities of which river, combined with the vineyards on its banks, greatly embellish this part of France. After passing through a magnificent avenue of poplars to Villeneuve-sur-Yonne, a pretty town, containing a large, and, judging from the outside, a handsome church, we reached Villevallier; thence traversing a bold and picturesque country to Joigny (3),

(1) A good inn here, the *Hotel de la Souche*.

(2) The best inns here are *La Bouteille*, and *L' Hotel du grand Cerf*.

(3) A good inn here, the *Hotel des cinq Mineurs*.

anciently *Joviniacum*, built on each side of the Yonne, and joined together by a handsome bridge; the circumstance, perhaps, from which it may derive its modern name. The Château here, erected by the Cardinal de Gondi, commands an extensive view; and the adjoining church of S. Jean contains a curious Sarcophagus; on the cover of which is a recumbent figure, apparently designed to represent our Saviour; while, surrounding three parts of the Sarcophagus are several statues, which owing to their situation, appear gigantic.

From Joigny we proceeded, through Bassou, to Auxerre (1), which is seated on the left bank of the Yonne, and contains 12,000 inhabitants. It stands amidst wide stretching vineyards; as do all the large towns in this part of France; and but for the extreme ugliness of Gallic architecture, when uncorrected by Italian taste, might be called a handsome city: its public edifices seem to have been considerably injured by the late revolutions: its Cathedral, however, merits notice; and contains fine painted glass. The three Gothic Churches of S. Fierre likewise deserve attention; as do the Quai-Condé, the Quai-Bourbon, and the Promenades.

We found the road between Fontainebleau and Auxerre paved in some places, well-kept throughout, and peculiarly exempt from steep hills; but, between the lastnamed town and S. Bris, it becomes hilly, and continues so for several leagues. After quitting S. Bris, we proceeded to Vermanton (2); two leagues south of which are the celebrated grottoes of Arcy; and either from Vermanton, or Lucy-le-Bois (3), the Post-master will allow his horses to go round by these grottoes, which contain fine stalactites; but cannot be seen to advantage without the aid of torches; and are, during

(1) Here are good inns namely, *Le Leopard* and *L'Hotel de Beaune*.

(2) *L'Hotel de S. Nicholas* is a good inn; and there are others.

(3) Lucy-le Bois contains two inns, *The Post-house*, and *The Hotel des Diligences*.

winter, full of water, and at all times damp. Vermanton is seated on the right bank of the Cure; and from this town to about one league beyond the next post (Lucy-le-Bois) the road, unless frequently repaired, becomes bad after heavy rain: a new branch, commencing near Lucy-le-Bois, has however been lately made to this road; and though longer, it should always be preferred to the old road, because harder and smoother.

Having passed Avallony, which is pleasantly situated on the banks of the Cousin, and contains 5,500 inhabitants, we proceeded through an uninteresting country, to Rouvray (1); thence driving by the side of the Cousin, and then crossing the Serein, on our way to Maisonneuve (2), and Vitteaux (3) on the Brenne, which contains 2,000 inhabitants. After this, we traversed a hilly country, embellished with vineyards, to La Chaleur, (called *Mal-nommée*; it being a very cold place;) hence proceeding to Pont-de-Pany; and observing no objects that particularly deserved attention, till, on coming to a château, once magnificent, but now reduced to ruins, we were agreeably surprised to discover, at an abrupt turn of the road, beautiful Alpine scenery, continuing the whole way to the Post-house (4) at Pont-de-Pany, a bridge thrown over the Ouche, near the head of the Canal of Burgundy. Hence we drove for a short time between rocks and mountains; and then traversed a fine country to Dijon; passing, as we approached that town, some curious rocks on the left.

Dijon (anciently *Dibio*,) the capital of Burgundy, and supposed to contain 21,600 inhabitants, is seated in a fertile plain, between the rivers Ouche and Suzon, and must formerly have been handsome, but has suffered so severely from the late revolutions, that few of its public

(1) Two inns *L'Hotel de la Poste*, which is remarkably good; and *L'Hotel du Raisin*.

(2) Inn, *La Poste*, and tolerably good.

(3) Inn *La Poste*. and good.

(4) The Post-house at Pont-de-Pauy is a tolerably good inn.

edifices now merit notice, except the spires of S. Benigne and S. Jean; the former of which, 375 Paris feet in height, is called the finest piece of architecture of its kind in Europe; the latter does not measure quite 300 Paris feet. The Promenade du Cours merits notice; and on the City Gate, leading to Pont-de-Pany, is the Car of Victory, not long since placed there in honour of the Duke d'Angoulême. Commerce appears to flourish at Dijon; and wines, together with eatables of every kind, are particularly good; but the climate, to persons who suffer from a cold and cutting wind, is ungenial (1).

Soon after quitting this city we discovered the Jura-Mountains: and, on entering the next town, Genlis, observed, to the right, a château, said to belong to the Comtesse of that name, so much distinguished in the literary world by her writings for the use of young people. Genlis is a pretty village, adorned with neat houses, and a handsome bridge over the Norge (2). Hence we proceeded to Auxonne, seated on the Saône and containing 5,000 inhabitants (3). A battle was fought in this neighbourhood, between the French and the Allies; and bones of men and horses were, not long since, sufficiently discoverable to mark the field of action.

The road is hilly to the next post, Dole: that town, built on the Doubs, was once strong, but Louis XIV. demolished its fortifications. The College, one of the finest in France, the Promenade, called Le Cours, and the Canal of the Rhine, merit observation: and near Dole are remains of the ancient Roman road which extended from Lyon to the banks of the Rhine (4). On quitting Dole we crossed a wooden bridge, according to appearance recently erected; and observed, both to the right and left, stone bridges broken down. After

(1) Here are several inns, and the *Hotel du Parc* is a very good one.

(2) Best inn, *L'Hotel de Côte d'Or*.

(3) Inns, *L'Hotel du grand Cerf*, and very good; *L'Hotel de Mont-Jura*.

(4) Best inn at Dole, *L'Hotel de la Ville de Paris*.

passing the rivers Doubs, Clause, Louve, and Cuisance, and driving through a particularly long and beautiful avenue of poplars terminated each way by a bridge, we arrived at Mont-sous-Vaudrey; thence descending, not rapidly, but almost constantly, to Poligny, amidst corn-fields and vineyards.

Poligny is situated at the extremity of an extensive plain, near the source of the Glantine, and at the base of the Jura; it contains 5,300 inhabitants (1).

On quitting Poligny we began to ascend the Jura Mountains, through a fine road, constructed by order of Napoleon, to form part of the *Grande Route militaire* leading to the Simplon: and so judiciously are the ascents and descents of this pass managed, that a drag-chain is seldom requisite even for heavy carriages, though between Morez and Les Rousses the road, in some few places, would be rendered much pleasanter, and indeed much safer, by the addition of parapet walls.

The base of the Jura presents, near Poligny, thorns, briars, gooseberry bushes, beech-trees, and enormous rocks of granite. The commencement of the ascent exhibits bold and beautiful Alpine scenery, together with a magnificent view of the vast and fertile plains of France; while not far distant from Poligny are picturesque ruins of a spacious convent, seated amidst rich vineyards, and encircled by luxuriant woods. Having reached the summit of the first ascent, and passed Boreau, where the rocks are strikingly fine, we traversed a comparatively tame country to Champagnole, a town of considerable size, situated on the right bank of the Ain (2). Much of this town appears recently built, as indeed do the greater part of all the towns, villages, and pretty detached cottages on the Jura Mountains. At Champagnole we crossed the Ain; thence proceeding through a country

(1) Here are two inns, *L'Hotel de Genève*, and *L'Hotel du grand Cerf*; the former is the best.

(2) Here are two small inns, namely, *The Hotel de Genève*, and *The Hotel de Lyon*, at either of which travellers might breakfast or dine, but they would be comfortless sleeping-places.

adorned with pasturages, cottages, villages, and woods, to a magnificent gallery, cut through the side of lofty rocks clothed with firs to their summits; while opposite to this gallery rise woods and mountains still more elevated; and in a deep dell, at the base of the road, runs a torrent, whose waters further on, at the bridge of Dombief, form a beautiful cascade. Continuing our course through wild and sublime scenery, we reached a romantic village, called Maison-neuve (1); beyond which, to the left, among woods of peculiarly beautiful firs, are rocks worth notice, on account of their whimsical shape. Having passed another village, and driven through a fine grazing country, bounded by woods, we crossed the Pont-de-Leme, and arrived at S. Laurent (2). The road from Champagnole hither is excellent, and, generally speaking, a gradual ascent; and no sooner does the winter-snow begin to disappear in this country, than the hedges and pasturages are adorned with such a variety and profusion of beautiful flowers as no other part of the Alps can boast.

Quitting S. Laurent, we recrossed the Leme, driving amidst cottages and pasturages to another magnificent gallery, cut through woods of beech and fir, and terminated by a plain. Hence we descended for five miles, between rocks and mountains, clothed with beeches, to Morez, a considerable town, seated on the river Bienne, and close to a brawling torrent, called Le Bief de la Chaille, in a valley so narrow as merely to admit two rows of houses and the street which divides them. The mountains that form this valley rise almost perpendicularly, like walls of a stupendous height, and give Morez the appearance of being entombed in the lowest dell of the Alps; it contains, however, some good houses, together with 1,200 inhabitants (3). Here we were obliged to continue nearly two days, because our passports had neither been signed by the Austrian Minister

(1) Maison-neuve contains an inn where travellers might breakfast or dine, but it is not a sleeping-place.

(2) Inn, *La Poste*, and very comfortable.

(3) Inn, *La Poste*, and very comfortable.

at Paris, nor the French Minister of the Interior; nor yet at the gates of the different cities through which we had passed. In vain I urged that they had been granted by the French Ambassador in London, expressly for the purpose of enabling us to travel through France to Italy, and that we never were asked to show them at the gates of the cities through which we had passed; in short, after consulting every person in the town who seemed capable of giving advice with respect to this vexatious detention, we were compelled to send one of our servants fifteen miles, through a dangerous road, to the Sub-Prefect of the district, entreating him to let us proceed: and though our petition was immediately and most handsomely granted, we, nevertheless, found, in all the remaining part of our journey, great inconvenience from the want of Austrian passports; and this, indeed, is not surprising, as the Emperor of Austria may now be called the Ruler of Italy.

Having obtained leave to quit Morez, we proceeded to Les Rousses, by a steep ascent, parallel with a noisy torrent, and between immense rocks, above which tower the mountains of Rezoux and Dole (1), resplendent with snow, while the near prospect presents Alpine trees, shrubs, and flowers. This road, for some miles beyond Morez, is too narrow to be perfectly safe either in the dark, or after heavy rain.

Having passed Les Rousses, which contains the frontier custom-house of France, where, however, on quitting that kingdom, travellers meet with no detention, we traversed several valleys to La Vattay; thence proceeding to Gex (2), through a magnificent road, or (more properly speaking) gallery, which passes under a deep archway hewn out of a granite rock; and exhibits, for nearly a mile, an upper gallery made to catch the earth and stones, which are continually falling from the more elevated parts of the Alp. On the descent stands the

(1) The Dole rises 3948 Paris feet above the level of the Lake of Geneva, and is one of the loftiest summits of the Jura Alps.

(2) Best inn, *Les Balances*.

Fontaine Napoleon, bearing an inscription nearly obliterated.

This side of the Jura is embellished with luxuriant pasturages, neat cottages, and noble woods of beech and fir, which clothe its summits: but what particularly arrests the attention of travellers on descending toward Gex, is a prospect, abruptly presented to their view, of the Pays de Vaud, the Lake of Geneva, and the stupendous Glaciers which surround it; a prospect so perfectly unique, rich, beautiful, and sublime, as neither to be described nor imagined; and all I shall say of it is, that I am persuaded there are few persons who would not think themselves recompensed for almost any degree of fatigue by seeing this prospect to advantage.

Having passed Gex, and the villa once belonging to Voltaire at Ferney, we entered Geneva; crossing, on the way to our hotel in that city, two bridges, whose arches are bathed with the waters of the lake, which, under the appellation of the Rhone, continue their course through France to the gulf of Lyons.

Geneva, said to contain near 30,000 inhabitants, and anciently a strong town, belonging to the Allobroges, is delightfully situated on the immense lake which bears its name, and divided into unequal parts by the Rhone. It possesses fewer public buildings worth notice than almost any other large city of Europe, but this deficiency is counterbalanced by the fine views from its ramparts, and the peculiar richness and beauty of its environs; which boast a considerable number of handsome villas, and a great variety of delightful walks, rides, and drives.

The public Library, open every Tuesday morning from one till three, merits notice; as it contains rare and curious books; and an ancient Roman silver shield, adorned with *bassi-relievi*, and found in the bed of the Arve, during the year 1721 (1). The Hydraulic

(1) The Library belonging to Pashood, à la grande Rue No. 205, where most of the European newspapers may be found, contains a large collection of books.

Machine, which supplies the fountains of the city with water, likewise merits notice (1).

The Lemán, or Lake of Geneva, anciently called *Lemanus*, is computed to be about nineteen leagues in length, and between three and four in breadth at the widest part, near Rolle: it abounds with fine fish, and its banks are said to be visited by forty-nine kinds of birds.

The object generally thought best worth notice, in the immediate vicinity of Geneva, is Voltaire's villa at Ferney; which house, since the death of its first owner, has had many masters; but they have all deemed it sacrilege to change any thing: and consequently the rooms are furnished just the same as when he died. On entering the hall my attention was caught by a large picture, *composed* by Voltaire himself, and executed by a wretched artist whom he met with at Ferney. That Voltaire was the vainest of men I have always heard; but that any man could have the overweening vanity to compose such a picture of himself, is scarcely credible. In the fore-ground stands this celebrated philosopher, holding the *Henriade*, which he is presenting to Apollo, who has just descended from Olympus, in order to receive it: in the back-ground is the temple of Memory, toward which flies Fame, at the same time pointing to the *Henriade*.—The Muses and Graces are surrounding Voltaire; and seem in the act of carrying his bust to the temple of Memory—the heroes and heroines of the *Henriade* are standing astonished at his wonderful talents—the authors who wrote against him are falling into the infernal regions, which gape to receive them and their works; while Envy and her Imps are expiring at his feet; the family of Calas likewise is exhibited in this picture. From the

(1) The best hotels in the city of Geneva are, *Les Baignees*, and *L'Ecu de Genève*; at the latter of which the charges are moderate, the dinners well served, and the beds good; but the smells in this house render it unpleasant. We paid three francs a head for dinner at the *Ecu de Genève*.

hall we entered a handsome saloon, ornamented with a bust of Voltaire; and a design in china for the tomb of a lady, supposed to have died in child-birth, but who was, in fact, buried alive: it represents the lady and her child bursting through the tomb; which is broken by the artist in so natural a manner, that one feels ready to exclaim. « What a pity it is that this beautiful monument has met with an accident.» In Voltaire's bed-room are portraits of his friends; and the vase wherein his heart was placed, before its removal to Paris: this monument is of black marble, plain, but neat; and immediately under that place which contained the heart is written; « *Mon esprit est partout, et mon coeur est ici.*» Over the vase is written; « *Mes manes sont consolés, puisque mon coeur est au milieu de vous:* » alluding, I presume, to the surrounding portraits; namely, Frederic the Great of Prussia; Le Kain, the celebrated French actor; Catherine II. of Russia; and Madame du Chastelet. Voltaire himself is in the centre; and in various parts of the room are Newton, Milton, and several other great men, both English and French.

After resting ourselves, for a day, at the *Hôtel d'Angleterre*, at Sécheron, one of the best inns on the continent, and about a quarter of a league from Geneva, we hired a landau and four horses for three days, in order to visit the celebrated Valley of Chamouni, and see as much of Mont-Blanc as is practicable during so early a part of summer as the commencement of June (1). At five o'clock, therefore, on a cloudless and delightful morning, we set out from Sécheron; drove through Geneva the moment the gates of that city were opened (2), and almost immediately entered Savoy; finding the road good, the ascents gentle, the country abounding with

(1) A Swiss cabriolet, called *un char-à-banc*, is an excellent carriage for this excursion; because it can go the whole way to Chamouni; which a coach or post-chaise cannot.

(2) The gates of Geneva are usually opened about five in the morning, during summer, and shut at ten in the evening.

corn, vineyards, and fruit-trees; rosemary and barberry-, bushes growing in and near the hedges, and beeches mingled with firs, crowning the heights. At the distance of half a league from Geneva, we passed through Chêne; and, one league further on, discovered, in profile, the Salève; passing, soon after, the château of Mournex, and the hill and château of Esery. We then crossed the Menoge, a river which rises at the base of the Voirons; traversed the villages of Nangi and Contamine; and saw, towering above us, the ruins of the castle of Fossigny.

Our first stop was at Bonneville; rather a large town, containing two inns; either of which can furnish a good breakfast and delicious honey. After baiting our horses for an hour and a half, we resumed our journey; crossing the Arve on a stone bridge, 500 feet in length, passing through the small town of Cluse, and then traversing the delightful valley of Maglan, rich in corn, vineyards, and fruit-trees, enamelled with flowers, and encircled by enormous and fantastically shaped Alps, crowned with woods of beech and fir, and exhibiting the most wild and picturesque scenery imaginable. These Alps seemed gradually to increase in magnitude as we advanced; while the glens, through which our road lay, gradually grew narrower. Threequarters of a league beyond Maglan we perceived, on our left, a magnificent cascade, called Nant-d'Arpenas, falling from a height of 800 feet; and shortly after, we were presented with a view of Mont-Blanc, which continues to exhibit its awful and stupendous beauties the whole way to Chamouni. We now saw the town of Salenche, seated near a noisy torrent, at the base of cultivated mountains, above whose lofty summits rise pyramids of eternal snow. Leaving this town on our right, we drove to S. Martin, and found there a good inn, the *Hôtel de Mont-Blanc*, containing a considerable number of beds, and commanding a particularly fine view of that part of the mountain denominated the *Dôme du Gouté*. This inn likewise contains a small cabinet of natural history for sale.

From S. Martin, or Salenche, to Chamouni, is a journey of six or seven hours; which can only be accomplished on foot, on horse, or mule-back, or in a *char-à-banc*: we therefore left our Geneva carriage at S. Martin, where we slept; hiring, instead, a *char-à-banc*, at eighteen French livres per day; three mules, at seven livres each per day; and three Guides, at six livres each per day; beside the driver of the *char*. Our Guides were Jean Riant, Vinence Riant, and Colas Dufour; and we found them all civil, careful, and intelligent.

At a very early hour in the morning we left S. Martin; and not long after crossed the Nant Sauvage, a dangerous torrent when swollen with rain: generally speaking, however, the road, though rough, is safe; but the aspect of the country between S. Martin and Servoz, particular spots excepted, is wild and gloomy; though here, and indeed throughout our whole excursion, we saw an infinite number of flowers, intermingled with barberry and rosemary-bushes. On approaching the village of Chède, we crossed another delicious plain; and passed through several hamlets, which, in times of civil discord, afforded shelter to the ancient Romans. The magnificent cascade of Chède is about a quarter of a league from that village; and the lake of Chède, situated near the road, though small, is pretty, and serves to reflect on its bosom the majestic summits of Mont-Blanc, which is easily distinguished from its neighbours by being the only triple-headed monster among them.

Proceeding to the beautiful and fertile valley of Servoz, we could not behold, without shuddering, the ruins of an Alp, which, in its fall, menaced this luxuriant spot with destruction; insomuch that the inhabitants fled precipitately; though not quick enough to prevent some of their children from being crushed to death: and the dust produced by rocks thrown violently against each other, led people at first to imagine that this terrific crash of nature proceeded from the eruption of a volcano.

We breakfasted at Servoz, a small village containing one solitary inn, somewhat like a hedge-alehouse in

England, but where good honey and eggs may be procured, and likewise good coffee. Continuing our route, we passed a stream called the Servoz; and then, crossing the Arve on a picturesque bridge, discovered, to our right, the ruins of the Château de S. Michel; and, to our left, an abyss, where, impaled in jagged rocks of the most sombre hue, interspersed with fir-trees, flows the Arve, exhibiting a scene sublime even to horror. After ascending some way, by the side of this ravine, we at length entered the far-famed valley of Chamouni; first observing the glacier of Taconai; then, that of Bossons; and, at a distance, that of Bois; then traversing the torrent of Nagin; the hamlet of Ouche, the torrents of Gria, Taconia, and Bossons, and the Arve, previous to our arrival at the town of Chamouni. This town owes its existence to a convent of Benedictines, founded, in 1099, by a Count of Geneva; but the valley in which it stands might probably have been unknown at the present period, if two English gentlemen, Messrs. Windham and Pocock, had not, in the year 1741, discovered it; and given to modern Europe details respecting a place which even the Natives of Geneva, though only eighteen leagues distant, had never heard of. It is situated three thousand one hundred and seventy-four feet above the level of the Mediterranean sea, and contains two inns, both tolerably good.

The verdant clothing of the singular valley of Chamouni is beautifully contrasted with cloud-capped mountains, silvered by eternal snow; gloomy forests, chiefly composed of firs; cottages and hamlets scattered here and there; brawling torrents, and rocks of red porphyry and granite, interspersed with glaciers of a dazzling whiteness, whence rise sea-green pyramids of ice, which, when illuminated either by the sun or moon, exhibit a prospect unique and wonderful; but, nevertheless, so much has been said in praise of this valley, that I own felt disappointed on seeing it.

The botanist and mineralogist may find ample amusement at Chamouni: and here, as at S. Martin, there is for sale, a cabinet of natural history, containing min-

erals of Mont-Blanc and S. Gothard; seals, necklaces, etc. made of the crystal of Mont-Blanc; together with insects and plants indigenous to the higher Alps. The honey of Chamouni is excellent.

Every part of the valley presents a view of Mont-Blanc; this gigantic Alp, primeval with a world whose several changes it has quietly witnessed, is said, by Mr. de Luc, to be fifteen thousand three hundred and three English feet, and, by Monsieur de Saussure, seventeen thousand seven hundred Paris feet, above the level of the Mediterranean sea: while the crust of snow, on its sides and summits, is supposed to exceed four hundred feet in depth. The first person who ever reached the top of this stupendous mountain, seem to have been Jacques Balmat, of Chamouni, and Doctor Paccard: they went in the year 1786, and in 1787 were followed by Mons. de Saussure and an English Gentleman. Without aspiring high as to think of following their steps, we felt a great inclination to ascend to the *Mer de Glace*: but, on inquiry, it appeared that the Montanvert, which leads to the *Mer de Glace*, was so much clogged with snow, and threatened by avalanches, as to be impassable: our Guides, however, assured us, that, by mounting the *Chapeau*, a giddy eminence opposite to Montanvert, we might obtain the gratification of our wishes, so far as to see the *Mer de Glace*; though we could not, by that path, reach it. Taking a hasty dinner, therefore, at Chamouni, we ordered our mules and *char à banc*; bidding the Guides provide the customary walking-sticks at Chamouni, which are six feet in length, with a sharp iron spike at the end of each. We then mounted our *char*, attended by the Guides; who, when seated on their mules, and armed with their spear-like walking-sticks, very much resembled knights-errant of old; though not arrayed quite *comme il faut* for a tournament. We drove during half an hour through a good road, but were then obliged, owing to the rapidity of the ascent, to leave our carriage, and mount the mules: these animals conveyed us safely through a dirty hamlet, and up part of the Chapeau, till the road

became so rugged, and the ascent so very steep, that we deemed it more prudent to trust to our own feet than those of the mules; and, each of us taking the arm of a guide, we pursued our way by walking at the extreme edge of terrific precipices, through a path so rugged, that nothing, but the spiked sticks, with which we penetrated the ground at every step, could have prevented us from falling. By perseverance, however, we attained the wished-for height, and discovered, immediately above us, the *Mer de Glace*, though not that part which exhibits an unequal surface, but the smooth margin, whence descends an immense glacier; opposite to which we stood a full half hour, listening to the noise of distant and near avalanches which the stillness of the scene rendered doubly audible, and contemplating the extraordinary appearance of the glacier, which I can compare to nothing but a narrow and impetuous ocean, whose towering waves have been suddenly rendered motionless by an All-powerful Hand.

Our journey to and from the Chapeau occupied three hours and a half: we therefore returned late to Chamouni: and, after having entered our names, and made our remarks in the travellers' book, which is a curious composition, we rested a few hours; and then set out early next morning for Geneva, under a sky perfectly serene and cloudless.

From Chamouni to Servoz we were three hours in turning—from Servoz to S. Martin three and a half—from S. Martin to Bonneville four—and from Bonneville to Geneva three and a half.

The price charged for dinner, at S. Martin and Chamouni, is five francs a head—for beds, two francs a head—and for breakfast, two francs and a half per head. There is a mule-road, nine leagues in distance, from Chamouni to Martigny, which leads to S. Bernard and the Simplon (1).

(1) Persons who visit Chamouni at the proper season for ascending the *Montanvert* should engage careful and judicious guides; and likewise hire a porter to carry cold provisions and wine. Ladies sometimes go part of the way in *chaises*.

Having determined to pursue the shortest route from Geneva to the Simplon, by passing through Savoy; instead of going round by Lausanne, and the Pays de Vaud; we set out for Coligny; traversing a fine road, bordered with fruit-trees, corn-fields, and vineyards, and bounded by the Jura Mountains on the right, and the Lake of Geneva, with its stupendous glaciers, on the left. We

à-porteur; for each of which it is requisite to have six chairmen; but good walkers had much better trust to their feet.

It being a work of full three hour to ascend the *Montanvert*, and then descend to the *Mer de Glace*, it is advisable to set out from Chamouni by seven in the morning. For about one league and a quarter, there is a safe mule-road, passing through forests of fir, which exhibit traces of ancient avalanches, enormous blocks of granite, and large trees laid prostrate; but on entering a narrow and rugged path, called *Le Chemin des Crystalliers*, it is no longer practicable to go on mules: here, therefore, these animals are usually sent back to the *Source of the Arvèron*. The view near a little Fountain, called *Le Caillet*, merits notice; as the Arve, in the plain beneath; appears, from this elevated spot, like a thread; the Bourg like card-houses; and the fields and meadows like the squares of a chess board, or beds in a flower-garden embellished with various shades of green. Beyond this fountain the road is excessively steep and rugged, though not dangerous; and after passing the *Hôpital de Blair*, built by an English Gentleman of that name, the Traveller is presented with a sight of the *Mer de Glace*; to reach which, occupies a full quarter of an hour; and persons who venture to walk upon its surface should be especially careful to avoid the cracks and chasms with which it abounds: the colour these chasms assume is a beautiful seagreen; and the waves of this frozen ocean, which from the top of *Montanvert* appear like furrows in a corn-field, are now discovered to be hillocks from twenty to forty feet high. The *Mer de Glace* is eight leagues in length, and one in breadth; and on its margin rise pyramidical rocks, called Needles, whose summits are lost in the clouds; they likewise are denominated the Court of their august Sovereign, *Mont-Blanc*; who glitters, on the opposite side, in stately repose; and being far more-exalted than her attendants, veils in the heavens, which she seems to prop, a part of her sublime and majestic beauties. From the *Mer de Glace* travellers usually reascend the *Montanvert*,

then crossed a bridge, which marks the limits between the territories of Geneva and Savoy; observed a finely situated old castle, and discovered Cenis, with great part of the lofty chain to which that Alp belongs. On arriving at Dovaine in Savoy, where the custom-house officers expect to be fee'd by travellers, we had our trunk plumb'd, in order to secure them from examination; and then proceeded to Thonon (1); the road to which place

and dine either at *l'Hopital de Blair*, or *La pierre des Anglais*; an immense block of granite, so called because Messrs. Windham and Pocock, in 1741, made it their dinner-table, after they had penetrated, without a guide, into these unknown regions. Hence is the descent to the *Source of the Arvèron*, through the *Chemin des Chèvres*; a short but extremely rugged path; on pursuing which it is not uncommon to see avalanches fall from the surrounding mountains, and pyramids of ice tumble with a tremendous crash and roll to the bottom of *Montanvert*, at whose base is the *Source of the Arvèron*; after examining which, travellers usually re-mount their mules, and return to Chamouni.

The inhabitants of this country are well-looking, sensible, honest, and remarkably fearless. The woods are peopled with rabbits, white hares, martens, and ermines; the rocks with marmots and the sagacious chamois. These last-named animals live together in flocks: and generally feed in valleys where no sportsman can penetrate; while a few are constantly detached from the main body, as scouts; and others perform the duty of sentinels. The courage, and agility with which the chamois leaps from precipice to precipice, and scales rocks almost perpendicular, should teach the boldest Alpine Travellers to feel vain of their achievements.

Persons who wish to vary their route back to Geneva, may return by the *Col de Balme*; from whose summit, the Valais, the Rhone, the great and the small S. Bernard, the passages of Cenis and the Simplon, S. Gothard, and the Alps of Berne and Unterwalde, are all discoverable; while the sublimity of this extensive view is greatly heightened by a near prospect of Mont-Blanc and her surrounding Needles. I would however, rather advise travellers to return by Six, Samoens, and Thonon; whence it is easy to embark upon the Lake, and proceed to Geneva. Going all the way by land, the distance is fifteen leagues.

(1) Inn, *Les Balances* and not very comfortable as a sleeping place.

exhibits a particularly fine view of the Lake, encircled by the Pays de Vaud, the Jura, the plains of Savoy, and the great Alps; and winds through a country abounding with corn and vines, trained in the Italian manner, from tree to tree.

Thonon, the ancient capital of the Duchy of Chablais, is pleasantly situated on the Lake. The site of the castle merits notice; and at a small distance from the town is the Convent of Ripaille. Hence we drove to Evian (celebrated for its mineral waters;) crossing the Dranse, on a long narrow bridge, apparently built by the ancient Romans; but what especially charmed us in this part of the road, was the bold and varied outline presented by the Alps; together with the picturesque ruins of an ancient castle, beautifully surrounded with woods of intermingled walnut and chesnut trees. Soon after passing this ruin, our road conducted us to the very brink of the Lake, shaded by trees of the before named description; the town of Morge being exactly opposite; and, still further to the left, that of Lausanne. A fishing-boat, rowed by women and children, and a vessel laden with wood for Geneva, gave additional interest to this delightful scene.

Continuing our course by the side of the Lake we reached the rocks of Meillerie (1) (immortalized by Rousseau:) which exhibit striking proofs of the obstacles presented by nature, to the formation of the new military road made by Napoleon, and cut through masses of stone 200 feet high; which tower on one side, above the traveller; whilst, on the other, rise two walls, the first serving as a parapet, the second strengthening the foundations of the road, and preventing them from being washed away by the Lake, on whose bed they rest. Near S. Gingoux a gorge in the mountains, (which are here broken into forms indescribably wild and magnificent,) discovers the source of the Amphion, celebrated for the before-named mineral waters, which enrich Evian.

(1) A fish, called the *Zotte* of Meillerie, is much admired by epicures.

Vevey is seen on the opposite shore. S. Gingoux belongs to the Valais; and the post-house, a good inn which contains twenty beds, is situated beautifully, near the termination of the Lake, where it loses itself in the Rhone. Immediately after leaving S. Gingoux we noticed some pretty streamlets; which, as they trickle down the rocks, form themselves into crystallizations. Pursuing our way to Vionnaz, we found the prospects gradually increase in sublimity as we approached the Alps, at whose feet the road winds in the most picturesque manner possible, amongst well-planted orchards enamelled with flowers. From Vionnaz we proceeded to S. Maurice; crossing a wooden bridge, curiously constructed, with a roof somewhat resembling such as are used in England to cover farm-houses; and thrown over one of the most noisy and rapid torrents I ever beheld. We then passed a hermitage, which had long presented itself to view, and particularly attracted our notice, from its romantic situation on a lofty eminence crowned by woods, with a majestic mountain forming a vast screen behind them. The Rhone shortly after discovered itself; adding much to the interest of the scenery; as its opposite shore presented bold overhanging rocks, richly adorned with foliage; while before us rose a magnificent stone bridge, two hundred feet in length, and a Roman work; one end being bounded by a tower, now converted into a chapel, and the other by a castle, through part of which the road to S. Maurice has evidently been cut, and now passes over a draw-bridge. This town is placed in a peculiarly wild and beautiful situation, at the base of a long chain of rocks; some of which are excavated to form houses. The only antiquity I heard of at S. Maurice is a curious mosaic pavement. (1) The Theban Legion was massacred near this spot by order of the Emperor Maximian. On our way hence, to Martigny, the country at first presented no striking objects, except the Dent du Midi, and the Dent de

(1) S. Maurice contains a remarkably good inn, *L'Hotel de l'Union*.

Morcles, (two Alps which rise seven thousand feet above the level of the Rhone,) and at a distance Mont-Velan and Mont-Valsoray, which make part of the group of the *Grand S. Bernard*, and rise more than ten thousand feet above the level of the sea. We had not, however, driven long amidst this Alpine solitude, ere our road conducted us to the bottom of a magnificent Cascade, called The Pissevache; and formed by a river, named the Salanche, falling from an immense height, though not above an hundred feet perpendicularly. This cascade is illuminated, in the forenoon, by the sun, and displays all the colours of the rainbow: but, after twelve o'clock, these terrestrial rainbows cease; while the river, broken by its fall, seems transformed into a brilliant sheet of gauze, with which it veils the rocks from whose summits it rushes.

Report says that, at the top of this cascade, are frequently found trout; which could in no way get thither, but by leaping, or rather flying upward.

Not far distant from the Pissevache we passed the Pont du Trient, exhibiting a rivulet that issues from a remarkable opening in the rocks; the two sides of which, thus divided by the stream, are quite perpendicular, and nearly twelve hundred feet high.

Martigny, seated near the entrance of the great Valley of the Rhone, where the roads from France, Italy, and Chamouni meet, was a well-built and flourishing town, till nearly destroyed by a sudden and dreadful inundation of the Dranse; which occurred not long ago, Liberal subscriptions, however, from the benevolent inhabitants of the neighbouring countries, have enabled the people of Martigny to rebuild several of their houses, which were thrown down and swept away; and likewise to repair other ravages caused by the inundation. There is an old fortress here, separated from the town by the Dranse, which issues from the adjacent mountain of S. Bernard, and unites its waters with those of the Rhone near this spot. The valley of the Rhone is the most extensive in Switzerland; as from the Alps of *La Fourche*, where it commences, to

the lake of Geneva, where it terminates, is thirty- six leagues. Two excellent wines are made near Martigny, the one called *Coquempin*, and the other *La Marque*; and a great variety of rare plants may also be found in this neighbourhood (1).

On quitting Martigny, to proceed through Riddes to Sion, we drove, for a short time, between steril rocks and mountains: but the face of the country soon changed, exhibiting luxuriant pasturages, vineyards, villages, churches, oratories, and remains of ancient castles; indeed, this approach to Sion, through the Valley of the Rhone, displays the height of cheerful beauty, united with almost every object that may be called sublime: the flat ground is intersected with rivers, and enriched by cultivation: the near mountains are studded with villas, and other buildings, of a dazzling whiteness; and the horizon is bounded by Alps of an enormous magnitude, blanched with eternal snow.

Sion, anciently *Sedunum*, and in German *Sitten*, the capital of the Haut-Valais, and built partly on the right bank of the Rhone, and partly on the river Sitten, is a very old Swiss Bishoprick; and contains several convents, six churches, a hospital, and an hotel de ville. The town stands on the declivity of three hills; each being crowned by a Castle: in the lowermost, called Mayoria; or Meyerbours, the Bishop usually resides: the second bears the name of Valeria; and the third, called Tourbillon, contains portraits of all the Bishops of Sion since the year 300. Several Roman antiquities are discoverable in this town; among which, and near the great door of the cathedral, is a half effaced inscription in honour of Augustus (2). Above Sion, to the right, and seated on rocks difficult of access, are the castles of Séon and Montorges; objects particularly calculated to attract the attention of a landscape-

(1) *La grande Maison* at Martigny is a good inn; and *La Cigne*, though small, is clean and comfortable.

(2) *Le Lion d'Or* is a good inn; and *La Croix blanche*, though less good, is tolerable.

painter: and, on the opposite side, in the Commune of Brêmes, is a curious Hermitage, comprehending a church and cloister, with several cells, all hewn out of the solid rock. Near Sion flows the river Morges, which marks the limits between the Haut and Bas-Valais.

From Sion we proceeded to Sierre, through a beautiful country, rich in vineyards and pasturages, and watered by the Rhone. Sierre, seated on the banks of the stream whose name it bears, is one of the prettiest Bourgs of the Haut-Valais: but its inhabitants are particularly liable to goitrous swellings; owing, it is said, to the unwholesomeness of the water they are compelled to drink (1). German is the language spoken at Sierre, and throughout the Haut-Valais. After quitting Sierre, we crossed the Rhone, traversed the forest of Finges, and passed the town of Leuck, behind which opens the gorge of the Dala, and part of the lofty and steril Mont-Gemmi. We then drove to Tourtemagne (2); on approaching which we were presented with a view of the whole chain of Alps that connects the Simplon and S. Gothard: but the country, as the valley narrows, becomes marshy and barren. Within half a mile of the hotels at Tourtemagne, but not in the high-road, is a Water-fall, less magnificent than the Pissevache, though more beautiful in point of situation, and well worth notice.

Hence we drove to Viege, in German *Visp*, or *Vispack*, standing on the banks of the Visp, a river equal in size with the Rhone, and, beyond the bridge which crosses the Visp, towers the summit of Mont-Rose.

(1) I have observed that women who carry heavy burdens on their heads are generally, afflicted with this malady; not only in the neighbourhood of the Alps, but in other situations where the height of the mountains is, comparatively speaking, moderate: and I am, therefore, inclined to think that goitrous swellings may sometimes originate from a strain given to the throat by an over-burden carried on the head.

(2) In German, *Turtmann*. Here are two inns, *Le Soleil* and *Le Lion d'Or*, the former of which, though small, is clean and comfortable.

From Vierge we proceeded to Brigg : for though Glise is the regular post, Brigg, (a post-town likewise,) is the better stopping place, and not more than half a mile out of the great road. Soon after quitting Vierge, we passed Gambsen, and the entrance to the valley of Nantz; crossing a torrent, called the Saltine, near which the country is marshy; and then traversing the bed of the Rhone, till our arrival at Brigg (1), one of the handsomest towns of the Haut-Valais, and situated opposite to the base of the Simplon; the lower part of which exhibits luxuriant meadows, interspersed with fruit and forest-trees, oratories, and cottages; while the heights are adorned with hermitages, cascades, and noble woods of fir.

To the left of Brigg is the pretty village of Naters, washed by the Rhone, which descends from the summits of the Fourche and the sombre valleys of the Axe. This river receives, in the vicinity of Brigg, the water of the Saltine, which come from the Simplon, together with those of Kelchback, which descend from the Belp-Alp and the Blatten. The adjacent mountains abound with deep dells; and, to the north, rise the rocks of Nesthorn, and part of the Upper-Glacier of Aletsch.

In order to appropriate an entire day to the passage of the Simplon, anciently called *Mons Caepionis*, or *Sempronii*, and one of the loftiest of the Italian Alps, we slept at Brigg; and set out with the dawn next morning, equally favoured in point of weather as during our expedition to Mont-Blanc. The journey, either from Glise or Brigg, over the Simplon to Domo-D'Ossola, a distance of fourteen leagues, generally occupies about twelve hours. The new military road, planned by Napoleon, in 1801, was finished in 1805, at the joint expense of the kingdoms of France and Italy (2): its

(1) *The Post-House* at Brigg is a comfortable inn; as is *the Hotel d'Angleterre*.

(2) As this is the shortest practicable route from German Switzerland and the Haut-Valais into the Milanese, it has always been the track pursued by the Milan Courier; though frequently at the peril of his life; for the earthquake of 1755,

breadth throughout is twenty-five Paris feet; the number of bridges, thrown across the rocks, is fifty; and the number of grottoes, (chiefly hewn out of solid masses of granite,) five: and so gradual, on both sides of the mountain, is the inclination of this wonderful road, that to drag the wheels, even of heavy carriages, is needless. The work was conducted, on the side of the Haut-Valais, by French Engineers; and, on the Italian side, by the Cavaliere Giovanni Fabbroni; who, though long distinguished for devoting his eminent abilities to the service of his country (1), has, in this instance, exceeded himself; as, beside every other impediment, he had Herculean difficulties to surmount even in the soil; for he was compelled to pierce through, and blow up, the hardest and most refractory rocks existing; while the French Artificers, generally speaking, met with no obstacle, except masses of slate, in many places already decomposed (2).

This road is the only passage of the Alps which human labour has made practicable for heavy waggons and artillery: and, when we contemplate the stupendous height of the Simplon, the numerous and appalling precipices with which it abounds, the impetuous torrents which deluge its sides, and the tremendous avalanches by which its woods are frequently rooted up, and its rocks overthrown, we cannot but acknowledge that Men who, in defiance of obstructions such as these, could form a road exempt even from the appearance of danger, capable of braving the most furious storms, resisting

which destroyed Lisbon, nearly blocked up this passage of the Alps; so that Napoleon found it needful to employ three thousand men between three and four years in constructing the new road.

(1) To this gentleman Florence owes the celebrated anatomical wax-work which enriches the Museum of Natural History in that city: though the invention was ascribed to the Cav. Fontana.

(2) The quantity of gun-powder used in blowing up the rocks, to form the road on the Italian side of the Simplon is said to have been 17,500 pounds.

the giant hand of Time, and conducting human beings, cattle, and every kind of carriage, quickly and safely, during all seasons of the year, through regions of eternal snow, deserve, in point of genius, to be ranked not only with, but even above, the ancient Romans; whose works of this description, surprising as they are, can, in no instance, vie with the descent into Italy, from the cloud-capped village of Simplon to the rich vale of Domo-D'Ossola—and yet, to the shame of the nineteenth century, nations inimical to France attempted, at the close of the last dreadful war, to destroy the parapet-walls, and burn the bridges—in short, to annihilate the road—happily, however, these acts of barbarism have hitherto done no material mischief; but, unless the Glacier gallery and grotto be cleared of snow, toward the commencement of every summer, as was the practice during the reign of Napoleon, this eighth wonder of the world, this universal benefit to Europe, will ultimately be rendered useless.

But to return to the description of our journey: after taking a cross-road from Brigg, to get into the great military route, we passed, on the right, one of the first works of the ascent to Simplon; a bridge thrown over the Saltine; and consisting of a lofty and beautiful single arch, covered, at the top, to preserve from rain the timber of which it is composed. We then passed on the left a chapel, with several small oratories leading to it; and began to ascend, by bold and beautiful windings, to a dark forest of firs; the openings of which presented us with views of the Valley of the Rhone, encircled by snow-crowned Alps; their gigantic Empress, Mont-Blanc, proudly towering above them all; and, in consequence of her enormous height, appearing close to us, though really far distant. Engrossed by the sublimity of the scene, we continued to ascend, almost imperceptibly to ourselves; till, on traversing precipices whose bases are washed by a roaring torrent, we discovered, with surprise, that we had attained an eminence which hindered us from distinguishing the sound of its brawl.

This part of the road is cut through crumbling rocks; and in order to prevent the loose fragments above from falling upon travellers, broad paths are made in the upper-part of these rocks, to catch whatever may be thrown down, either by tempests, or cascades, or avalanches; while the road itself is supported by a strong wall of granite, varying in height according to the inequalities of the ground upon which it rests; and in some places measuring two hundred feet.

After reaching what is called the first Gallery, (though in fact, the whole road might properly be denominated a continued series of serpentine galleries and grottoes, rising one above the other, and united by stupendous arches of the most chaste and elegant construction;) we crossed the Kanter on a bridge eighty feet in height; and so built, as to be incapable of receiving any injury from the annual melting of the winter-snow; there being, at certain distances, cavities, through which the water discharges itself, without hurting the work: and this judicious plan is likewise pursued with respect to all the parapets and foundation-walls.

Fine cascades and beautiful glens alternately presented themselves to view, till we reached, in four hours from the time of our departure from Brigg, the third Refuge; where we breakfasted. These Refuges, placed at short distances from each other, in the most exposed situations on the Simplon, are small buildings, meant to shelter men, cattle, and carriages, in case of sudden storms; and numbered « Ist Refuge,» « 2d Refuge,» etc.; an appellation particularly well chosen, as its meaning is the same in almost every modern language.

After passing the third Refuge, we observed an infinite variety of Alpine flowers growing amidst lawns of turf, short and soft as velvet: we then crossed the bridges of Oesback and the Saltine, (near the former of which is a magnificent cascade;) and, soon after, entered a Grotto thirty paces in length; leaving to our left the Glacier of Kaltwasser, from which descend four cascades, whose waters traverse the route, in aqueducts of a masterly construction, and then precipitate themselves

into chasms below. Continuing to ascend through easy, bold, and beautiful sinuosities, we reached an eminence exposed to violent gusts of wind, where trees cease to flourish, and flowers no longer enamel the earth; and where a recent avalanche has rooted up and blighted firs and larches, and suspended them on each other, over the yawning abyss underneath, in a manner we shuddered even to contemplate.

Not far distant from this picture of desolation is the Glacier Grotto, fifty paces in length; on coming out of which, we ascended to the most elevated point of the whole passage; and found ourselves on every side surrounded by eternal snow. Here, and here only, that is immediately previous to entering, and immediately after quitting the Glacier Grotto, the road was bad; not, however, in consequence of any radical defect; but merely because the *Cantonniers* had neglected to clear the snow away (1). On the right of this spot we discovered, beneath us, the ancient Hospice, now peopled by Monks belonging to the Grand S. Bernard; and, on the left, above us, the magnificent foundations of the new Convent and Barrack. We then passed the Bridge of Senkelbach; and descended to the village of Simplon; noticing, on our way, a vast reservoir of water; one part of which flows down into Italy, while the other irrigates France, by forming a ramification of the Rhone.

From the third Refuge to the sixth, which stands at the most elevated point of the passage, near the Barrier, we were two hours in going; and thence, to the inn at Simplon, half an hour. This inn is situated three thousand two hundred and sixteen Paris feet above the level of the Mediterranean sea: but neither here, nor even while passing the Glacier Grotto, and the heights beyond it, (which are four thousand six hundred and

(1) The *Cantonniers*, instituted by Napoleon to keep this route in repair, have been cruelly reduced in number by the King of Sardinia; although the tax imposed for their maintenance is still paid at the barrier. Voituriers pay ten francs per horse.

ninety Paris feet above the level of the Mediterranean,) did I experience the slightest sensation of cold: the day, however, (as has been already noticed,) was especially favourable; affording us continual sunshine, without one gust of wind;—*agremens* seldom met with by the Alpine Traveller.

After dining on delicious trout at the village of Simplon (1), a little hamlet encircled by the summits of the enormous Alp whose name it bears; we set out to descend into Italy, through a pass which exhibits scenes it would be vain to attempt particularizing, as they beggar description.

The commencement of the descent exhibits, on each side, lofty and barren rocks, with a considerable space between them; and, on the left, a thundering torrent: but, soon after quitting the village of Simplon, we found these rocks gradually approach each other, becoming perpendicular, and scarcely leaving sufficient space for the road.

Having crossed the bridges of Lowibach and Kronbach, we arrived at Steig; where the union of the Kronbach and the Quirna, which descend the glacier of Lavin through a gorge in the rocks to the right, form the river Vedro, or Diverio, whose wild and impetuous course the road follows, till within a short distance of Domo-D' Ossola. About a league and a half from Steig is an isolated inn; soon after passing which, we entered a narrow ravine, and crossed the river several times, by means of stupendous bridges, till we came to the third Grotto, eighty paces in length; after quitting which, we approached the magnificent cascade of Frissinone; whose waters precipitate themselves from a rock so high that they seem lost in æther ere they reach the foaming bed of the Diverio which receives them. After passing this cascade, we entered the fourth Grotto, deemed the most wonderful work of the Simplon; it being two hundred and two paces in length, lofty in proportion, and cut,

(1) The inn here, *Le Soleil*, is particularly good; and travellers are, I believe, likewise received at *L' Hospice*.

with exquisite taste and skill, through solid rocks of granite. Scarcely had we passed this grotto, before a sudden turn of the road presented us with another cascade, formed by the torrent which issues from the gorge of Zwischbergen, and falls perpendicularly and with such clamorous violence close to the Traveller, that, startled and alarmed by the scene, we felt for a moment, as if it would be impossible to proceed with safety. Below the gloomy village of Gondo is a chapel which marks the Italian confine; and further still are the Italian hamlets of S. Marco and Isella; at the latter of which Travellers are visited by Milanese custom-house officers, for the purpose of obtaining money. After quitting these sombre hamlets, we entered the still more sombre gorge of Yeselles, empaled by perpendicular rocks, from whose summits fall cascades sufficient to supply whole rivers; and echoing with the tremendous roar of the Diverio; whose waters rush furiously through enormous fragments of dissevered rocks, sometimes exhibiting all the colours of the rainbow, and at others boiling and foaming into gulfs, which can only be compared to the Chaos of Milton and the *Inferno* of Dante. This narrow, awful, and appalling gorge extends to Divedro; a place said to stand at the height of one thousand seven hundred and eighty-two Paris feet above the level of the Mediterranean sea; but situated on a fertile, and indeed a pleasant spot, notwithstanding the gloomy aspect of the mountains by which it is encompassed (1). From Divedro we descended into another equally wild and narrow glen, called Val-Divedro; crossing two bridges, and driving through the fifth and last Grotto, eighty paces in length. We then proceeded to Crevola, once more crossing the Diverio on a magnificent bridge, sixty paces in length, and deemed a master piece of architecture. Hence, as we approached Domo D'Ossola, the rocks and mountains gradually receded; till the base of the Simplon presented a landscape thickly studded with villages and vineyards; and

(1) Divedro contains a tolerable inn.

the rich and extensive plains of Italy opened to our view; forming a delicious and most striking contrast to the sublime and terrific solitude from which we had so recently emerged.

The descent, from the village of Simplon to Domo-D'Ossola, is usually accomplished in five hours and a half; and the latter town contains two good inns (1).

Wishing to visit the Borromean Islands, on our way to Milan, we embarked at Baveno (2), on the Lago Maggiore; previously pursuing the great military road, (which extends to Milan;) and passing two fine bridges; opposite to the latter of which is the Valley of Mont-Rose, an Alp very little inferior in height to Mont-Blanc (3).

The Lago Maggiore, sometimes called Lago Locarno, and anciently *Verbanus*, is reputed to be about fifty-six Italian miles in length, about six in breadth, and, toward the centre, about eighty fathoms deep. The

(1) The *Hotel de la Ville*, and The *Hotel d'Espagne*.

I have passed the Simplon twice; namely, in May, 1817; and in June 1819: the first time travelling *en voiturier*, the second time going post: and the number of hours employed in crossing this Alp, was both times precisely the same. From Brigg to the village of Simplon, (as I have already mentioned,) we were six hours and a half in ascending; and thence to Domo-D'Ossola five hours and a half in descending: from Domo D'Ossola to the village of Simplon we were seven hours in ascending; and thence to Brigg five hours in descending. The most favorable season for passing the Simplon is between the middle of June and the end of October. During winter, carriages are usually dismounted, and put into *Traineaux*, if the snow be deep.

(2) It is possible to embark at Fariolo, the post previous to Baveno; but the latter is the more convenient place; because boats are always in waiting there to convey Travellers to the Borromean Islands and the Lake of Como: the price of a boat, for the former expedition, being four livres per rower; and the time requisite for seeing the islands five or six hours. The inn at Baveno is tolerably good.

(3) The valley of Mont-Rose possesses gold-mines; and the grapes here are trained round trees whose branches are so managed as to resemble baskets.

picture, presented by this Lake, is enchanting; its banks being adorned by forest-trees, olives and vineyards, interspersed with hamlets, white as snow, and enriched with villas and other edifices, remarkable for the variety and elegance of their construction; while, on its bosom rise three little Islands, two of which contain places and gardens belonging to the family of S. Carlo Borromeo. Isola Bella generally strikes Travellers as the most beautiful of these islands (1). Half a mile distant from Isola Bella, toward the west, is Isola Pescatori; and about a mile distant, toward the north, Isola Madre. The passage from Isola Bella to Isola Madre seldom occupies more time than half an hour. The latter, at which we landed first, is about half a league from the shore, and consists of four gardens, or rather terraces, one above the other, embellished with luxuriant flowers, shrubs, and forest-trees; and crowned by a Palace, where the objects best worth notice are—a Madonna and Child, with other pictures, all painted on marble, and attributed to Perugino—S. Thomas Aquinas, ascribed to Guercino—S. Geronimo, ascribed to Correggio—Erasmus, and Belisarius, ascribed to Schidone—a painting on marble, supposed to have been done by Albano—the prodigal Son, ascribed to Guercino—a portrait, ascribed to Titian—a smith's shop, by Bassano—the Madonna, our Saviour, etc., ascribed to Giordano—landscapes, by Tempesta (2)—four cattle pieces, together with some paintings attributed to Giovanni Belino, Andrea del Sarto, and Annibale Caracci.

We proceeded next to Isola Bella, which consists of eight terraces, one above the other, carpeted with odoriferous flowers, enriched with exotics, refreshed by fountains, shaded with forest-trees, and crowned by a noble palace, which contains Paintings by Tempesta, a

(2) This island contains an inn furnished with clean beds and where good dinners may be procured at four francs a head.

(3) This artist, after having murderd his wife, in order to espouse a prettier woman, took refuge here

fine Bust of S. Carlo Borromeo, by Franchi (1); and a large subterranean apartment, fitted up to imitate a series of grottoes, in a manner equally singular and tasteful; and which, during hot weather, must be delicious. After viewing this abode of Calypso, we embarked for Sesto-Calende; landing, however, by the way, at Arona; and then walking about three-quarters of a mile, through a beautiful country, to see the celebrated colossal Statue of S. Carlo Borromeo, which was executed, in bronze, by Zonelli, and measures an hundred and twelve feet in height, reckoning the pedestal. This statue is erected on a hill that overlooks Arona, the birth-place of S. Carlo, who is represented as giving his benediction, with one hand, to the Mariners of the Lake, and holding a book with the other. This is one of the largest statues now existing in Italy; and so enormous are its dimensions, that the head alone will contain four persons seated round a table, and one person may stand in the nose.

At Sesto, we rejoined our carriages; which went by land to Belgirata (2) and Arona, and then crossed the Ticino, in a *pont-volant*, at the entrance of the first-named town. The road between Baveno and Sesto exhibits another fine work of the Simplon, walls of an immense height, which prevent the waters of the Lake from overflowing the country.—Sesto Calende is beautifully situated on the Ticino, at the commencement of the plains of Lombardy; and persons, who like water-carriage, may go from this town, or even from Baveno, or Fariolo, to Milano, in the boats of the Lago Maggiore (3): we

(1) S. Carlo Borromeo is universally acknowledged to have been a peculiarly benevolent character; one of his family was as notoriously wicked; and the rest, though worthy, in the common acceptation of the word, were not in any respect distinguished: a circumstance which occasioned the following remark.—“That one Borromeo belonged to Heaven, another to Hell, and the remainder to Earth.”

(2) A good inn here, *L' Albergo Borromeo*.

(3) Public boats go from Sesto to Milan every morning, between the hours of five and seven, and the Passengers

however, proceeded by land, through a delightful country, to Somma; where, close to the great road, grows a cypress of extraordinary magnitude, and, according to tradition, planted previous to the birth of our Saviour. Scipio's first battle with Hannibal took place near Somma. Hence, to Gallarate, we passed over heaths adorned by fine woods interspersed with beautiful broom; and between Gallarate and Castellanza, part of the country is of the same description, except that it exhibits pretty paths cut through underwood of chesnut and oak. On approaching Ro, we drove between corn-fields, meadows, hamlets, and villas, to *the Church of Nostra Signora de' Miracoli* built after the designs of Tibaldi, and adorned with good paintings, by Procaccino, ec. The inside of this church does honour to its architect; and the façade, erected by Pollach, is adorned with two *bassi-rilievi*; one of which represents the Salutation, and the other the Presentation in the Temple. The country between Ro and Milan is flat, well cultivated, and beautifully adorned by acacia and tulip-trees, which flourish here with peculiar luxuriance. But the greatest ornament of the approach to Milan, the triumphal Arch, intended as a termination to the avenue of the Simplon, on one side, and as a decoration to the Forum, on the other, is, alas, unfinished! The commencement of this magnificent work, however, particularly merits attention. Four gigantic columns, each hewn out of a single block of marble, were designed to support its two façades, the bases of which alone are completed; one side being adorned with beautiful figures in *basso-rilievo*, representing France, Clio, Calliope, and Italy; and the other side embellished with *bassi-rilievi*, almost equally beautiful, and representing Hercules, Mars, Minerva, and Apollo: while, in surrounding out-houses, are deposited still finer *bassi-rilievi*, relative to the achievements of Na-

at one paul a head. Private boats, large enough to contain a carriage, may be hired at Baveno for twenty-eight, or, at most thirty francs to go down the Lago Maggiore to Sesto.

poleon; together with capitals of pillars, and other architectural decorations, highly creditable to the talents of Cagnola, under whose orders this work was begun.

Milan, in Italian Milano, and anciently denominated *Mediolanum*, (supposed to have been founded by the Gauls 590 years before the Christian era,) is seated on a peculiarly fertile spot, between the rivers Adda and Ticino, and intersected by three navigable canals, one of which extends to Pavia. Milan contains about 130,000 inhabitants; and may be called a handsome town, though its buildings, in point of architecture, are, generally speaking, faulty: its climate, during winter, is very cold; during summer, extremely hot; and frequently damp and unwholesome during autumn and spring (1). Its *Duomo*, or Cathedral, the largest church in Italy, S. Peter's excepted, is a Gothic edifice of white marble, begun in the year 1586: but the exterior part was left unfinished till the reign of Napoleon, who ordered it to be completed, after the designs of Amati; and though much had been accomplished much still remained undone, when the Emperor of Austria resumed the government of the Milanese: it is said, however, that Napoleon's plan will still be followed. This cathedral, in length 449 Paris feet, in breadth 275, and in height 258, to the top of the cupola, is divided into five parts, by an hundred and sixty immense columns of marble, and paved with the same material. The interior ornament of the principal door is supported by two columns of granite, called Migliaruolo, and found in the beds of the neighbouring lakes and torrents. The interior and exterior distribution of the choir were executed under the orders of Pellegrini; the Sarcophagus of Gian-Giacomo de' Medici was designed by Buonarroti; and the bronze ornaments were made by Leoni. The Statue of S. Bartholomew is by Agrati; the Cupola, situated in the centre of the choir, is by Bru-

(1) The irrigation of the rice-fields, with which the Milanese abounds, contributes to render the air, at times insalubrious.

nellesco; and immediately underneath, in a subterranean Chapel, most sumptuously decorated, rest the mortal remains of S. Carlo Borromeo; enclosed by a crystal sarcophagus adorned with silver gilt: his countenance, part of the nose excepted, is well preserved; his robes, crosier and mitre, are superb; and silver *bassi-rilievi*, executed by Rubini, after the designs of Cerano, and representing the great features of the exemplary life of S. Carlo Borromeo, embellish the walls of this chapel. A staircase, consisting of 468 steps, leads to the top of the cathedral; and it is impossible to form a just idea of the exterior decorations of this immense and venerable marble pile, without ascending to its roofs; where alone the fret-works, carving, and sculpture, can be viewed to advantage. The three finished sides of the exterior walls are covered with *bassi-rilievi*, statues, and groups of figures; several of them well executed: while every spire, or needle, is crowned with a statue, rather larger than life; and among these, there appears to be more than one likeness of Napoleon (1).

The Church of S. Alessandro possesses considerable merit with respect to architecture, together with good frescos in its cupola; and its high altar and Ciborio (2) are remarkably handsome.

The Church of S. Lorenzo, an octagon edifice, (adjoining to which is a building that resembles an ancient Bath,) is embellished by handsome columns, whose bases appear to have been originally the capitals of pillars, belonging, as tradition reports, to a Temple

(1) Cathedrals, in Italy, are always open from sun-rise till sun set; other churches are usually opened at six or seven in the morning, shut at twelve; opened again at three in the afternoon, and shut at five or six. From the middle of Lent till Easter, the finest altar-pieces are covered. The common fee, to the Sacristan of a church, is from one to two pauls. Places are usually shown from nine or then in the morning till twelve, and from three till five in the afternoon. The common fee, at a palace, is from three to five pauls, according to the size of the party.

(2) The tabernacle wherein the Host is kept.

of Hercules, which once stood near this spot; and, before the church of S. Lorenzo, is the only specimen of ancient Roman architecture now remaining at Milan; namely, a Portico, supported by sixteen beautiful fluted columns of the Corinthian order, with an entablature, which bears an inscription in honour of the Emperor Verus.

The Refectory of the suppressed Convent of S. Maria delle Grazie is embellished with Leonardo da Vinci's celebrated fresco of the last supper; and although this masterpiece has suffered cruelly from time and ill treatment, it is still in sufficiently good preservation to be highly interesting (1).

The College of Brera, now the Gymnasium, or Palace of Arts and Sciences, contains a fine collection of pictures, among which are the following: *First room.* (Frescos) three boys playing on musical instruments, by Gaudenzio Ferrario. *Second room.* The Magdalene and our Saviour, By Lodovico Caracci—two pictures of Saints, by Procaccino—our Saviour bearing his cross, by Daniello Crespì—S. Sebastiano, by M. A. Caravaggio—our Saviour and the Woman of Samaria, by Annibale Caracci—Abraham dismissing Hagar, by Guercino!!!—The Madonna, our Saviour, God the Father, etc., by Albano—head of our Saviour, by Guercino!—The Madonna, our Saviour, S. John, and S. Petronio, (the Patron of Bologna,) by ditto—a dance of winged Loves, by Albano!!—the last supper, by Rubens—the Woman detected in adultery, by Agostino Caracci—the ascension of the Madonna, Paris Bordone—the ascension of our Saviour, by Giulio Romano—the nativity, by ditto—the baptism of our Saviour, by Paris Bordone—our Saviour dead, by Salmeggia—S. Peter and S. Paul, by Guido!—*First division of the second room.* Saints adoring the cross, by Tintoretto—the Madonna, our Saviour, and Saints, by Savoldi—the Woman detected in adul-

(2) The late Viceroy of Italy had a fine copy taken of this fresco, and did every thing in his power to preserve the original.

tery, by Palma Vecchio—our Saviour supping with the Pharisee, by Paolo Veronese—S. Francesco, by Palma il Giovane—the marriage in Cana of Galilee, by Paolo Veronese—our Saviour dead, by Tintoretto—the Madonna, our Saviour, and Saints, by Giulio Romano!—our Saviour dead, by Benvenuto Garofalo!—*Second division.* Several curious old pictures.—*Third division.* Portrait of Salomon—ditto of Annibale Caracci—ditto of Procaccino—the Madonna and Saints, by Pompeo Batoni—S. Girolamo, by Subleyras—Souls delivered, from Purgatory, by Salvator Rosa!—a large landscape by N. Poussin—ditto, by Salvator Rosa—the Madonna our Saviour, and Saints, by Luca Giordano.—*Third room.* The Madonna, our Saviour, and S. Francesco, by Vandyck—the head of a Monk, by Velasquez! *Fourth room.* The Madonna, our Saviour, etc., in the first manner of Coreggio—the marriage of the Madonna, in the first manner of Raphael—our Saviour dead, by Giovanni Bellino; and a sketch, by Andrea del Sarto.

The Gymnasium contains casts of all the finest statues of antiquity, a particularly well furnished Observatory, a good Library, and a Botanic Garden.

The Ambrosian Library, founded by Cardinal Federico Borromeo, contains above thirty-five thousand printed volumes, together with between fourteen and fifteen thousand precious manuscripts, among which are those of Leonardo da Vinci, accompanied by his drawings—a Virgil, with annotations by Petrarca, in his own hand-writing—a Pliny—a Plato and a Cicero of the second century—and a Josephus written on papyrus, and written on both sides of each leaf. This library likewise contains the following paintings: A Holy Family, by Titian—sketches, by Pietro da Cortona—the original sketch of the School of Athens, by Raphael, well preserved, and most valuable!!—a fine copy of Leonardo da Vinci's painting of the last supper—a sketch, by Raphael, of part of the battle of Constantine!—a Holy family, by Bernardino Luino, the contemporary and rival of Leonardo da Vinci!—the head of our Saviour, by Luino—our Saviour dead, by Titian—

sketches of the last judgment, by Buonaroti—sketches by Polidoro da Caravaggio, and other great masters—miniature of the celestial regions, by Albano!! and a fresco, by Luino, representing our Saviour crowned with thorns.

The Great Hospital and the Lazzaretto merit notice; the latter is just beyond the eastern gate of the city.

The Marengo-Gate, a simple and elegant specimen of Ionic architecture, bears the following inscription:

Paci Populorum Sospitæ.

The Amphitheatre, situated near the Forum, is a magnificent building, erected after the designs of Canonica, and large enough to contain 36,000 spectators. The *pulvinare*, and the principal entrance of this edifice, especially deserve attention.

The Theatre of La Scala, built after the designs of Piermarini, is deemed, with respect to architecture, the most beautiful opera house in Europe; and, except the great theatre at Parma, and that of S. Carlo at Naples, it is the most spacious. The stage decorations also are particularly splendid and classical, and the orchestra is, generally speaking, the best in Italy: but the circumstance most creditable to this, and indeed to every other theatre on the Continent, is that perfect decorum which enables ladies (though unattended), to go, return, and even walk, from box to box, without the slightest change of receiving an insult.

Milan contains other theatres; namely, the *Canobiana*, shaped like La Scala, but not so large; *The Teatro Re*; and *the Carcano*, built by Canonica.

The principal promenades are, the Ramparts, the Corso, and the Esplanade, between the town and the Forum (1),

The environs of Milan boast a considerable number of handsome villas, among which is that which was presented by the citizens to Napoleon.

(1) Among the principal hotels are, *The Albergo Reale*, *The Albergo della Gran-Bretagna*, *The Croce di Malta*, *Il tre Re*, and *Il Pozzo*.

Monza about three leagues north of Milan, likewise contains a superb royal residence, built after the designs of Piermarini; and another, called *Pelucca*, celebrated for its stud of horses. At Monza Charlemagne was crowned king of Lombardy; and in the Cathedral there is the ancient crown of the Lombard kings, commonly called « The iron crown, » because its inside is lined with some of that metal, said to be composed of the nails with which our Saviour was fastened to the cross. The outside of this diadem is gold, studded with precious stones (1).

On quitting Milan we took the Bologna road, traversing a luxuriant country, which abounds with fields of rice, and every other kind of grain, vineyards, and streamlets, for the purposes of irrigation, and exhibits not a single inch of fallow land; this last, however, is a thing rarely seen in Italy, where the husbandman no sooner reaps one crop than another succeeds, to the number of four or five in a twelvemonth. The road is, generally speaking, flat, and bordered with towns and villages, so far as Lodi, which stands on an eminence, near the Adda, is well built, and contains about 12,000 inhabitants. The most remarkable of its churches, *L' Incoronata*, was erected according to the design of Bramante, and adorned with frescos and paintings in oil by Callisto, the pupil of Titian: but what chiefly renders this town interesting is, that at the bridge of Lodi, Napoleon gained one of his most memorable victories (2). The little province, of which Lodi is the capital, usually gives food to thirty thousand cows; and its cheese, improperly called Parmesan, is most excellent. Hence we proceeded to a troublesome Austrian custom-house, near the Po; and then crossed that fine river, on a *pont-volant*, to Piacenza. This town,

(1) From Milan it is easy to make an excursion to Pavia, either by land or water; the latter town being only seven leagues distant from the former.

(2) From Lodi there is a road, by Cremona and Mantua, to Bologna; and to the east of Lodi is the road through Brescia and Verona to Venice.

seated in a rich and pleasant country, contains several objects of interest; namely, the *Cathedral* and the *Church of La Madonna della Campagna*, both adorned with good paintings, the cupola of the former being by Guercino, the angles by Francesconi, and the ceiling above the great altar, and frescos behind it, by Lodovico Caracci and Procaccino. This church is likewise adorned with a picture of S. Corrado, by Lanfranco, and another of S. François Xavier, by Fiamingo; the Angels, in fresco, which surround the latter, being likewise by Fiamingo; and the ascension, on the ceiling of one of the chapels, by the same master. *The Church of the Canonici regolari di S. Agostino*, designed by Vignola; *the Town-hall*, by the same architect; and *two equestrian Statues*, the one representing Ranucolo, and the other Alessandro Farnese, by Francesco Moca, also merit notice. Piacenza, though large, is built entirely of brick, not even its palaces excepted; it contains a pretty theatre and good hotels (1). Here commences the ancient *Via-Flaminia*, constructed during the consulate of Lepidus and Flamininus, and leading to the *Via-Emilia* in Romagna; and not far hence flows that memorable torrent, the Trebia, whose immense bed travellers drive through on their way to S. Giovanni, in the road to Tortona.

At the distance of half a mile from Piacenza, we crossed a bridge thrown over the Po, having, to our right, the lofty mountains of the Apennine, with villages and farms at their base; and to our left a plain, watered by the above-named river. Midway to Fiorenzuola we traversed, on a stone-bridge, a torrent called the Nura, and thence drove through the bed of the Larda, always dry in summer, and provided with a narrow bridge, over which carriages pass when the stream is swoln by winter rain. We then proceeded through Fiorenzuola, a small town where, however, there are good inns, to Borgo-San-Donino, seated on the Stirone, and not far distant from what are supposed

(1) *The Albergo delle tre Ganasce, and S. Marco.*

to be the ruins of the ancient *Julia Crisopolis*. The cathedral at S. Donino merits notice, as does the edifice converted, by order of Napoleon, into an Asylum for the Poor (1). A few miles from this town stands Castel-Guelfo, celebrated for having given its name to the Guelfs, whose strife with the Ghibellines bathed Italy in blood. Beyond Castel-Guelfo we passed, on a *pont-volant*, the Taro, after heavy rains a dangerous torrent, but over which a magnificent Bridge, begun by Napoleon, is now on the point of being finished by Maria-Louisa.

After traversing a rich and beautiful valley, adorned with villages and vineyards, we arrived at Parma, a handsome town, which derives its appellation from the river that runs through it. The walls of Parma are between three and four miles round, and the inhabitants are said to amount to 35,000; but, nevertheless, this city looks deserted and melancholy.

The Cathedral, built, like all the other public edifices, of brick, is a spacious Gothic structure, containing a high altar, richly decorated with precious marbles, and a cupola finely painted by Correggio, but cruelly injured. Over the organ are the families of Correggio and Parmigianino, painted by themselves, and tolerably well preserved; and on the sides of the principal door, are portraits of those great artists, likewise painted by themselves. This church also contains a monument to the memory of Petrarca.

The Church of S. Giovanni Evangelista, built with majestic simplicity, is embellished with frescos by Correggio and Parmigianino; the former of whom has represented, in the cupola, our Saviour ascending to Heaven, and the Apostles witnessing his ascension!

The Stoccata, built after the design of Bramante, does honour to the taste of that distinguished architect, and is adorned with fine paintings, namely, Moses breaking the tables of the law, by Parmigianino; three

(1) S. Donino contains two inns, *La Croce bianca*, and *The Albergo dell' Angelo*.

Sibyls, by ditto; another Sibyl, by Mazzuolo, and frescos in the cupola by Correggio.

The Convento delle Monache di S. Paolo contains a room adorned with frescos by Correggio, and deemed the most beautiful work of its kind he ever executed: the subject seems to be Diana triumphant, accompanied by Genii.

The royal Academy contains a fine collection of pictures, among which are the adoration of the Magi, by Agostino Caracci—the Ascension, by Raphael—the marriage of the Madonna, by Procaccino—the deposition from the cross, by Schidone—the martyrdom of two Saints, by Correggio—the repose in Egypt, by ditto—the descent from the cross, by Correggio—the Holy family, by Parmigianino—a fresco, representing the Madonna and our Saviour, by Correggio!!!—a fresco representing the Madonna crowned, by Annibale Caracci!!—and S. Girolamo, by Correggio.

The Library belonging to the academy is adorned with a fresco by Correggio, representing the Madonna crowned; and another room contains the death of the Madonna, by Lodovico Caracci.

The great Theatre, designed by Vignola, and built of wood, is the most spacious, and, in point of architecture, the most perfect edifice, of its kind in Italy; it contains, with ease, five thousand spectators, (some authors say, nine thousand,) all of whom can see every thing which passes on the stage, and hear every syllable spoken by the actors, even though uttered in a whisper. This fine specimen of architecture, however, is now so entirely out of repair, that a few years may probably reduce it to a heap of ruins.

Adjoining to the great Theatre is another, built after the design of Bernini, and, comparatively speaking, small; as it does not hold more than two thousand spectators.

Parma contains good Hotels (1).

Just beyond one of the city gates is the *Palazzo-*

(1) *La Posta* is the best.

Giardino, embellished with fine frescos by Agostino Caracci: nine miles distant, on the way to Casal-Maggiore, is *Colorno*, a large palace, adorned with two statues; one representing Hercules, the other Bacchus; and both found in the Orto Farnese, at Rome: and thirteen leagues distant, at the base of the Apennine are the ruins of *Velleia*, a Roman municipal city, which was buried by the sudden fall of a mountain, supposed to have been undermined by a subterraneous watercourse. This melancholy event took place in the fourth century; and from the number of human bones found at Velleia, when it was excavated in 1760, there seems reason to fear the inhabitants had no time to escape (1).

From Parma we traversed a rich and beautiful country to S. Ilario; passing, on quitting the Duchy of Parma, the Lenza on a magnificent bridge; and then crossing the Crostolo, on another bridge, previous to our arrival at Reggio. This town, anciently *Regium Lepidi*, and seated on the Crostolo, is said to contain nearly 16,000 inhabitants. *The Cathedral* here merits notice; as one of its chapels contains good pictures: but what particularly renders this spot interesting, is its having given birth to that greatest of Italian poets, Ariosto: indeed, the soil seems to have been prolific of genius, for between Reggio and Modena we passed within a league of Correggio, the birth-place of the great painter who bears its name. Reggio contains three Hotels (2).

Driving through Rubiera (3), where Travellers who arrive after dark find the gates shut, and are compelled to wait till permission be obtained to have them opened, we traversed a fine bridge thrown over the Secchia, and then passing near a splendid column erected (as we were told) in honour of Napoleon, found ourselves at Modena, anciently *Mutina*; a small but handsome

(1) Velleia is much nearer to Fiorenzuola than to Parma.

(2) *La Posta*—*Il Giglio*—and *l'Albergo di San-Giovanni*.

(3) Rubiera, or Marsalla, for it seems to have both names boasts but one tolerable inn; and that stands beyond the bridge, on the road to Modena.

city, situated amidst luxuriant pasturages; and, of late years, much improved. The Gates are handsome; the Ramparts form a beautiful promenade round the town; the streets, in general, are straight, wide, and clean; and the Strada-maestra (part of the ancient *Via Emilia*) is magnificent. *The Cathedral* contains a picture of the presentation, by Guido; and *the Campanile*, built of marble, is one of the loftiest towers in Italy. *The Churches of S. Vincenzo* and *S. Agostino* merit notice; as does *the public Library*, which is well stored with valuable manuscripts and rare editions of printed works. The university has long been celebrated; and *the Palazzo Ducale* contains a sumptuous hall, painted by Francesconi; together with a small but choice collection of pictures; among which are, the adoration of the Magi, by Procaccino—the crucifixion, by Andrea Mantegna—the Madonna, the Saviour, and several other figures, by Garofalo—the Holy Family, by Andrea del Sarto—four landscapes, by Salvator Rosa—five paintings, by Annibale Caracci—the Saviour on the cross, by Guido—the martyrdom of S. Peter, by Guercino—S. Rocco, by Guido—Roman charity, by Sacchi—a small painting of the Saviour on the cross, and the Madonna standing near, by Guido—and the head of the Madonna, by Carlo Dolce. Modena contains public Baths, a Theatre, a public Walk, and several private Collections of pictures, most of which are said to be upon sale. It likewise still contains the *Secchia*, or Bucket, immortalized by Tassoni; but this object, so interesting to lovers of poetry, is now removed from the cathedral, where it used to be exhibited, and withheld from public view, because placed under the care of the Municipality.

Modena afforded an asylum to Brutus after the assassination of Cæsar; and is also famous for having given birth to Muratori, Vignola, and Tassoni, the Author of the *Secchia Rapita* (1).

(1) The *grande Albergo Reale*, at Modena, is an excellent hotel.

After bidding adieu to this city, we crossed the Panora, on a fine bridge newly constructed, which marks the limits of the Duchy; thence proceeding to Castel-Franco; where we observed the lotus growing luxuriantly in the ditch that encompasses the Fort: and this being the first town of the Papal dominions, we were obliged to fee the Custom-house Officers, that our baggage might escape examination. We then crossed the Reno, on another fine bridge, and entered Bologna, by the ancient Roman road, through a rich and beautiful Alpine country.

Bologna, seated on the Reno, at the base of the Apennine, is supposed to have derived its name from the Galli-Boïonienses, who called it *Boïona*. which time changed first into *Bononia-Felsinia*, and at length into Bologna; but, be this as it may, the city is of high antiquity, well-peopled, commercial, wealthy, and situated in a salubrious, though not a warm climate: its walls are from five to six miles round; and its population is supposed to amount to 60,000 inhabitants; indeed; some authors rate it much higher. Bologna has twelve gates; the handsomest of which are those of Modena, Ferrara, and Bonaparte.

The Cathedral, erected in 1600, contains the last work of Lodovico Caracci, namely, a fresco representing the Annunciation! it adorns the sanctuary. In the Chapter-room is a picture of S. Peter and the Madonna bewailing the death of our Saviour, by the same master; who has likewise adorned the bottom of the choir with a fresco of our Saviour giving the keys of Paradise to S. Peter. Below the choir is a curious Crypt.

The Church of S. Petronio. built in 432, and repaired in 1390, is large; and, on account of its antiquity, curious. Charles v., was crowned here, by Clement vii.; and this edifice contains the celebrated meridian of Cassini, the gnomon of which is eighty-three feet in height.

The Dominican Church contains good paintings; among which is the Paradise of Guido, one of his finest compositions in fresco!

Lo Studio, the Palace of the University, was designed by Vignola, and contains a Statue of Hercules in bronze; a Museum of Natural History; an anatomical Theatre; a Cabinet of Antiquities; and a Library rich in manuscripts and books of Science. This celebrated University, supposed to have been founded by the Countess Matilda, once contained six thousand Students, and seventy-two Professors.

The Accademia delle belle Arti is adorned with a fine, though not a numerous, collection of pictures; among which are the conversion of S. Paul, by Lodovico Caracci—S. Girolamo, by Agostino Caracci—S. Bruno, by Guercino—the Madonna della Pietà, by Guido—S. Cecilia, by Raphael—the massacre of the Innocents, by Guido—a fine picture, by Parmigianino—the head of Guido, by Simone da Pesaro—the portrait of S. Andrea Corsini, by Guido; and two large pictures, by Domenichino.

The Palazzo-Marescalchi, and the *Palazzo Ercolano*, likewise contain good pictures.

The Tower of Asinelli, built in 1119, is three hundred and twenty seven feet high, and said to be the loftiest edifice of its kind in Italy. *The neighbouring Tower*, built in 1110, is an hundred and forty feet in height, and from eight to nine feet out of the perpendicular.

A handsome Fountain, adorned by a colossal statue of Neptune, called the *chef-d'œuvre* of Giovanni di Bologna, embellishes the Piazza del Gigante; and through this city runs a Canal, by the aid of which Travellers may go by water to Ferrara, and thence embark on the Po for Venice.

The Theatre here is one of the largest in Italy; and the façades of the palaces, and other buildings, are magnificent; but the streets appear narrow, from being lined almost universally with porticos; and this circumstance, combining with the want of spacious squares, diminishes the beauty of the town, by giving it a sombre appearance (1). Travellers, on arriving here, are greet-

(1) The best Hotels here are, the *Grande Albergo Imperiale*, and *S. Marco*.

ed by an excellent band of musicians; who, after having played a few tunes, are well satisfied with a fee of two or three pauls.

Bologna gave birth to Guido, Domenichino, Albano, Annibale, Lodovico, and Agostino Caracci (1), and Benedict xiv.: and among its natural curiosities is the phosphorescent stone, found near the city, on Monte-Paderno.

About one mile distant from the walls is *the Campo-Santo*, once the Certosa-Convent: and here lies the celebrated Singer, Banti, whose vocal powers not long since captivated Europe. This repository of the dead is well worth notice; and its Church contains paintings by Cesi, Guercino, Guido, etc.

The Church of the Madonna della Guardia also merits notice; as it is approached by a Portico, consisting of six hundred and forty arches, built at the expense of various individuals, corporations, and ecclesiastical establishments; the whole being three miles in length, and extending from the city to the church, which is magnificently placed, and somewhat resembles the Superga near Turin.

Persons who enjoy fine scenery and good paintings should likewise visit *S. Michele in Bosco*, once a Convent belonging to the Olivetans. The Portico of the Church is adorned by the pencil of Cignani; and one of the chapels contains a picture, by Guercino, representing Bernardo Tolomei, the Founder of the Order, receiving his statutes from the hands of the Madonna. In the Convent are several fine works by Lodovico Caracci; and one picture by Spada. The situation of this building is delicious.

I will now close my account of Bologna, by observing,

(1) Annibale Caracci was designed for a goldsmith; but his uncle, Lodovico, observing that both Annibale and his brother, Agostino, were blessed with great abilities, took upon himself the office of instructing them in painting; and so much did they profit by his lessons, that their memory must be for ever honoured by true lovers of the arts.

that persons who visit Italy for the purpose of educating their children, would do well to reside in this last-named city, where masters of every description may be obtained on moderate terms.

Between Milan and Bologna the road is excellent, and does not pass over one high hill: and from Bologna we crossed the Appennine to Florence by a road which, though hilly, is excellent, and in great measure newly constructed under the direction of the Cav. Fabroni.

The time usually employed in accomplishing this journey, either with post-horses, or *en voiturier*, is from fourteen to fifteen hours. The ascents and descents are more rapid than those of the Simplon; though not sufficiently so to render a drag-chain often requisite, even for heavy carriages; and the paved gutters, intersected by small wells, made to receive the streams which descend from the heights above the road, keep the latter dry, and in good repair.

From Bologna to Pianoro, the first post, we found the country rich and flat; but at Pianoro oxen were added to our horses, and we began to ascend the Appennine, whose summits presented us with a magnificent view of the plains we had recently traversed, the Alps, and the Mediterranean and Adriatic sea. The wind on this spot is, generally speaking, strong, and particularly cold. Hence we proceeded to the next post, Lojano, where Travellers should not sleep; as the inn affords no comfortable accommodation. From Lojano to Pietramala, the Frontier Custom-house of Tuscany, the ascent continues; and the road winds amidst bold scenery, less sublime than the Alps, but more beautiful. The inn at Pietramala, (about midway between Bologna and Florence,) is provided with several clean beds; and persons wishing to visit the little Volcano, in this neighbourhood, would do well to sleep here. The Volcano is situated on a hill, called Monte di Fo, covered with rocks, and about one mile distant from the inn; but there being neither a carriage nor a mule road to the spot, it is necessary to walk; and less than an hour and a half cannot be allowed for going and returning. The mouth

of this little Volcano disgorges, unceasingly, clear flames sometimes spreading fifteen feet in circumference, and always burning brightest in wet and stormy weather.

From Pietramala we descended the Appennine to Le Maschere, another Inn, provided with good beds; thence proceeding through a country gradually increasing in richness, till, at length, Val-d'Arno opened to our view, and exhibited, in its centre, the beautiful City of Florence, seated amidst fields teeming with almost every production of the vegetable world, and surrounded by hills clothed with olives and vineyards, and studded with an innumerable host of splendid villas.

Ariosto says of Florence, that, on seeing the hills so full of palaces, it appears as if the soil produced them. "And if thy palaces, (continues he) which are thus dispersed, were concentrated within one wall, two Romes could not vie with thee."

The approach to Florence for several miles displays a richness of cultivation unrivalled, perhaps, in any country, (the environs of Lucca excepted:) and the entrance to the city, this way, through the Porta-San-Gallo, is strikingly magnificent (1).

(1) All the Gates of Florence are shut when it becomes dark, except the Porta-San-Gallo,

CHAPTER III.

FLORENCE.

Origin and present appearance of Florence—Palazzo-Vecchio—Loggia—Piazza del Granduca—Fabbrica degli Uffizi—Magliabechiana Library—Royal Gallery—Palazzo-Pitti—Giardino di Boboli—Museo d' Istoria Naturale—Duomo—Campanile—Baptistery—Chiesa di San Marco—SS. Annunziata—S. Maria Maddalena dei Pazzi—Santa Croce—S. Lorenzo—New Sacristy—Old Sacristy—Cappella de' Medici—Mediceo-Laurenziana Library—Chiesa di Santa Maria Novella—D'Or-San-Michele—Di San-Spirito—Del Carmine—Di S. Trinità—Di S. Ambrogio—Di S. Gaetano; etc.—Reale Accademia delle belle Arti—Oratorio dello Scalzo—Palazzi Gerini—Riccardi—Corsini—Mozzi—Buonarroti—Strozzi—Uguccioni—Casa dei Poveri—Spedale di Bonifazio—Spedale di Santa Maria Nuova—Spedale degli Innocenti—Column in Via Romana—Column near the Ponte S. Trinità—Column in the Piazza del Duomo—Bronze Wild Boar in the Mercato nuovo—Pedestal near the Church of S. Lorenzo—Group of Hercules and Nessus—Statue of Ferdinando I.—Porta S. Gallo—Triumphal Arch—Fresco by Giovanni di San Giovanni—Ponte S. Trinità—Theatre—Florentine Mosaic Work, and Sculpture in Alabaster—Accademia della Crusca—Hotels—Provisions—Water—Climate—List of objects best worth notice, as they lie near each other.

FLORENCE, in Italian, Firenze, which signifies, in the Etruscan language, a red lily, (actually the arms of the city,) has deservedly acquired the appellation of *La Bella*: it stands (as I have already mentioned) in a luxuriant, beautiful, and extensive plain, encircled by the Appennine; and is said, by some authors, to have been an ancient town of Etruria, afterward inhabited by the Phœnicians; while others suppose it to have been founded either by Sylla's soldiers, or the people of Fiesole; and one thing seems certain, namely, that the choicest part of Cæsar's army was sent to colonize at Florence, (then called *Florentia*,) about sixty years before the birth of our Saviour; and under the dominion

of the Roman Emperors it became one of the most considerable cities of Etruria, and was embellished with a Hippodrome, a Campus Martius, a Capitol and a road, called *Via-Cassia*. Its walls are six miles in circumference; and contain above 70,000 persons; and the river Arno, (anciently *Arnus*;) which runs through it, is adorned with four handsome bridges: its squares are spacious and numerous; its streets, like those of every large Tuscan city, clean, and excellently paved with flat stones; and, were the façades of all its churches finished, nothing could exceed the elegance of this Athens of Italy.

So many changes have lately taken place at Florence, relative to works of art, etc.; that I trust it will not appear like arrogance in me to give a minute detail of the objects best worth a Traveller's attention.

The Palazzo-Vecchio, adorned with a Tower so lofty that it is deemed a *chef-d'œuvre* of architecture, was built by Arnolfo, the Disciple of Cimabue: and, before the entrance to this palace, is a Statue, in marble, of David, supposed to be in the act of slaying Goliath, by Buonaroti (1); and a group, likewise, in marble, of Hercules slaying Cacus, by Bandinelli. On the ceiling and walls of the great hall are frescos of the most celebrated actions of the Florentine Republic, and the House of Medicis, all by Vasari; except four pictures in oil, one representing the coronation of Cosimo I., by Ligozzi; another the twelve Florentines, at the same time Ambassadors from different States to Boniface VIII., by Ligozzi; a third, the election of Cosimo I., by Cigoli; and, a fourth, the institution of the order of S. Stefano, by Passignano. In this hall, likewise, is a group of Victory with a prisoner at her feet, by Buonaroti! and another group of Virtue triumphing over Vice, by Giovanni di Bologna! The exploits of Furius Camillus

(1) Michelangelo Buonaroti was not only the most eminent Sculptor of modern days, but likewise the Founder of the French School of Painting.

are painted *in tempera*, by Salviati, in the Sala dell' Udienza Vecchia.

The Loggia of the Palazzo Vecchio was built after the design of Andrea Arcagna; and is adorned with a group, in bronze, called Judith and Holofernes, by Donatello—Perseus with Medusa's head, in bronze, by Cellini! (the *basso-rilievo* on the pedestal which supports this group is much admired,) a group in marble, of a young Roman warrior carrying off a Sabine Virgin, and her father prostrate at his feet, with the rape of the Sabines in *basso-rilievo* on the pedestal, by Giovanni di Bologna!!—two lions, in marble, brought from the Villa-Medici, at Rome—and six antique statues of Sabine priestesses.

The Piazza del Granduca contains a noble fountain erected by Cosimo I., after the design of Ammannati—and an equestrian statue of Cosimo I., in bronze, by Giovanni di Bologna! to whom the sea-nymphs and tritons, which surround the fountain, are likewise attributed.

The Fabbrica degli Uffizi, which comprehends the Royal Gallery, was built by Vasari: the exterior part of the edifice is ornamented with Doric columns, forming two magnificent porticos, united at one end by an arch, which supports the apartments occupied by courts of justice; and, over this arch, is a statue of Cosimo I., by Giovanni di Bologna; together with recumbent figures of Equity and Rigour, by Vincenzo Danti.

The Magliabechiana-Library, rich in manuscripts and printed books of the fifteenth century, is under the same roof with the Royal Gallery; the latter is usually open to the public from nine in the morning till two in the afternoon, festivals excepted.

Staircase leading to the Royal Gallery. Between the windows is the statue of Bacchus, in marble; and, opposite to it, the statue of a Child.

First Vestibule. A statue of Mars, and another of Silenus, with an infant Bacchus, both in bronze—ten busts of the Princes of the House of Medicis, among which is that of the great Lorenzo—four *bassi-rilievi*.

Second Vestibule. A horse in marble; supposed to

have originally belonged to the group of Niobe and her Children! Two quadrangular Columns, which appear to represent the victories by land and sea of the person to whom they were dedicated: on one of these columns rests a head of Cybele; and, on the other, a fine bust of Jupiter—a Wild Boar!! said to be Grecian sculpture—colossal statues of Trajan, Augustus, and a Barbarian-King—two Wolf-dogs—a bust of Leopoldo.

First Corridor. The ceiling of this immense Gallery is adorned with arabesques: round the walls, near the ceiling, are portraits of the most renowned characters of antiquity; comprehending generals, statesmen, princes, and literati; and, on the wall to the left, below the portraits, are paintings of the Florentine school. Here, likewise, is a most valuable collection of busts of the Roman emperors, and many of their relatives, which go round the three corridors. The first corridor contains several curious sarcophagi; one of which, in the centre of this apartment, near the entrance-door, is particularly admired. On the left side are statues of a Wrestler, Mercury, and Apollo, all especially worth notice; as are the statues of Apollo, Urania, and Pan, with the young Olynthus, on the right side; and the two seated figures of Roman Matrons (1), and the group of Hercules killing the Centaur Nessus, at the end.

Second Corridor. On each side near the ceiling, is a continuation of the portraits of the most renowned characters of antiquity; here, likewise, are paintings containing the history of S. Maria Maddalena, together with several pieces of sculpture, namely, Cupid; Bacchus and Ampelos; a Bacchante; Mercury; Leda; Venus rising from the bath; Minerva; or, Pallas-*Athenas*; a round altar! supposed to be the work of Cleomenes; a tripod, dedicated to Mars; a Faun; Ganymede with the eagle; a torso of a Faun! etc.

Third Corridor. The ceiling of this immense Gallery is adorned with paintings, representing, the revival of

(1) One of these is supposed to represent Agrippina, the Mother of Nero.

the Arts and Sciences, with other historical subjects; in which are introduced portraits of all the most eminent characters among the Florentines. On each side, near the ceiling, is a continuation of the portraits of the most renowned characters of antiquity; and, on the left side, below the portraits, are paintings of the Neapolitan, and other schools. Here, likewise, is a large number of statues; among which are Marsyas—Bacchus, by Buonaroti—S. John, by Donatello—and a copy of the Laocoon, by Bandinelli—an antique recumbent Statue, in black marble, supposed to represent Morpheus!—David, by Donatello—Bacchus, by Sansovino—Apollo seated—a wounded Soldier—a Discobolus, attributed to Myron! and a Thetis on a sea-horse. This apartment also contains a fine picture of S. Peter healing the lame man at the gate of the Temple, by Cosimo Gamberucci; another of the transfiguration, by Luca Giordano; and another of the Madonna, our Saviour, and S. John, copied, by Empoli, from a celebrated fresco, which was painted by Andrea del Sarto, and is now destroyed. Among the most striking busts in the Corridors are those of Nero, Otho, Titus-Vespasian, and Antoninus Pius.

Cabinet of modern bronzes. Mercury standing on the wind, by Giovanni di Bologna!!—Bust of Cosimo de' Medici, by Cellini! *Bassi-rilievi* representing S. Francis Xavier, S. Joseph, and S. Teresa, by Soldani—a recumbent Statue by Vecchietta of Siena—an anatomical statue, by Cigoli—a Child with wings, attributed to Donatello—David, attributed, likewise to Donatello—a copy of the Farnese bull—the sacrifice of Abraham, by Ghiberti!—a small copy of the Laocoon!

Cabinet of antique bronzes; enclosed in fourteen glass-cases—the first of which contains, Apis, Jupiter, Neptune, Pluto, and a remarkable head of Saturn; Juno, with Etruscan characters on her hip! a Grecian bust of Minerva, etc. *Second case.* Venus with her attributes—a celestial Venus—a triumphant Venus—an Hermaphrodite!—an Amazon!—Mars armed, etc. *Third case.* Hercules, Bacchus, and Bacchantes—a Faun playing on the Doric flute—the labours of Hercules represented by a

multitude of small statues—a Genius giving ambrosia to Bacchus! *Fourth case.* Victory, Fortune, Genii, Egyptian divinities; among which is a beautiful Serapis, and Isis, crowned with a disk, holding Horus on her lap. *Fifth case.* Etruscan divinities; a very fine collection, *Sixth case.* Portraits of men and women; fragments of statues, beautifully executed; and a small skeleton. *Seventh case.* Animals of various kinds, which served for votive offerings; symbols, and military ensigns; a hippogriff, a chimæra; a bull with a man's head; a Roman eagle, which belonged to the twenty-fourth Legion—and an open hand, called by the Roman *Manipulus*. *Eighth case.* Sacrificial instruments, altars, and tripods; a curious sistrum; a mural crown, etc. *Ninth case.* Candelabra and lamps. *Tenth case.* Helmets, spurs, bits, etc., for horses; rings, bracelets, ear-rings, all made of gold; mirrors of white metal; and needles made of hair. *Eleventh case.* Ancient inscriptions graven on bronze—a manuscript, on wax, nearly effaced—Roman scales and weights; etc. *Twelfth and thirteenth cases.* Kitchen utensils—a silver disk! on which is represented Flavius Ardaburius; who was Consul of Rome in 342. *Fourteenth case.* Locks, keys, and some monuments of the primitive Christians; among which is a lamp in the shape of a boat, with a figure of S. Peter at the stern. In the last case are preserved some precious works of Niello and particularly the famous *Pace* engraved by Maso Finiguerra, which was formerly in S. Giovanni. *Middle of the cabinet.* The Head of a Horse! An Orator, with Etruscan characters engraved on his robe!!—this fine statue was found near the Lake of Perugia—a Chimæra with Etruscan characters engraved on one of the legs!! it was found near Arezzo—An Etruscan statue of a Genius, or, perhaps, a Bacchus, found at Pesaro (1)!!! A Minerva, injured by fire, but very beautiful; on the helmet is a dragon, the symbol of vigilance and pru-

(1) Winckelmann seems to have thought this fine statue the work of a Grecian artist; especially as Pesaro was a Grecian colony.

dence!! This statue was found near Arezzo, and one arm has been restored. Behind the Chimæra is a Torso! and, before it, a Tripod! supposed to have belonged to a temple of Apollo. This cabinet likewise contains four busts, found in the sea, near Leghorn; they appear to be Grecian sculpture, and one of them resembles Homer. (1).

Hall of Niobe. At the upper end of this magnificent apartment is the celebrated group of Niobe and her youngest child; supposed to have been done by Scopas; and generally considered as the most interesting effort of the Grecian chisel Italy can boast: it is not, however, perfect; as one of the mother's hands, and one of the child's feet, have been restored. Round the apartment are statues of the other children of Niobe; which seem the work of various artists. The daughter, next to Niobe, on the left, is admirably executed; the opposite statue, on the right, has great merit; the dead son is wonderfully fine; but, considering the fable, it appears extraordinary that the sculptor should have placed him on a cushion. The two daughters on each side of Pædagogus, and the third statue, on the left of the entrance door, have great merit. It is extremely to be regretted that these *chefs-d'œuvres* of art are not disposed in such a manner as to accord with the subject.

The second statue on the left of the entrance door is a Psyche, and has nothing to do with the tragedy of Niobe; but was introduced merely to adorn the apart-

(1) The Etruscan Bronzes of the Florentine Gallery are supposed to have been executed at a period when Sculpture of this sort had reached its zenith of perfection in Etruria; where, according to Pausanias, bronze statues existed much earlier than in Greece. We are told that Romulus had his statue made of bronze, probably by an Etruscan artist; we are likewise told that this event occurred about the eighth Olympiad; and it does not appear that the Greeks worked in bronze till about the sixtieth Olympiad. During the infancy of bronze sculpture, the component parts of statues were fastened together with nails; this is exemplified by six female figures of bronze found in Herculaneum.

ment; as likewise was the statue of a youth kneeling, and apparently wounded.

The walls of this room are adorned with the following pictures. A portrait of a Princess, resembling Mary Queen of Scotland, by Vandyck. A gispy telling a young woman her fortune; and the adoration of the Infant Jesus; both by Gherardo delle Notti—a Bacchanalian party, by Rubens—a story from Ariosto, by Guido—a man with a monkey, by Annibale Caracci—the Madonna, our Saviour, S. John, etc.; by Fra Bartolommeo della Porta!—a portrait of Lorenzo de' Medicis Duke of Nemours, by Alessandro Allori—the Dispute in the Temple, by M. A. Caravaggio—Mars armed, by Guercino. S. Maria Maddalena, by Carlo Dolci—the Madonna entreating our Saviour to bless the Charitable, called the *Madonna del Popolo*, by Baroccio!—a portrait of the Sculptor Francavilla, by Porbus—a Madonna, by Sassoferato—a head of S. Peter in tears, by Lanfranco.—S. Clovis, of the Cordeliers, by Carlo Dolci—Elizabeth, Duchess of Mantua, by Andrea Mantegna—the Infant Jesus with Angels, by Albano—and the Madonna, our Saviour, etc.; supposed to have been designed by Leonardo da Vinci, and coloured by Bernardino Luino.

Cabinet of Greek and Latin Inscriptions Egyptian Monuments, etc. Here are two Egyptian divinities in basalt—sepulchral Monuments—Brutus, by Buonaroti, only just commenced; and above it the first work of that artist, (the head of a Satyr) executed when he was only fifteen, and the cause of his introduction to the Platonic Academy. Busts of Euripides—Demosthenes—Aratus—Pythagoras—Sappho—Alcibiades—Sophocles—Aristophanes—Plato—Homer—Seneca—Ovid—Solon—Socrates—Anacreon—Hippocrates, etc.

Cabinet containing portraits of Painters, chiefly done by themselves. In the centre of this apartment is the celebrated Vase of the Villa Medicis, adorned with *bassi-rilievi* representing the sacrifice of Iphigenia!! The ceiling is painted by Pietro Dandini: round the walls are portraits of Raphael, Leonardo da Vinci, Buonaroti, Titian, the Caracci family, Domenichino, Al-

bano, Guercino, Guido, Vandyck, Velasquez, Rembrandt, Charles Le Brun, Vander-Werf, etc. etc. The apartment which communicates with this, likewise contains portraits of Painters.—The ceiling is painted by Bimbacci; and in the centre of the room is a magnificent table of Florentine Mosaic work (1). Round the walls are portraits of Mengs, Batoni, Reynolds, Angelica Kaufman, and Madame Lebrun: and here, also, is a marble bust of Mrs. Demer, done by herself.

Cabinet containing pictures of the Venetian School. Portrait of a man with his hand on a skull, by Titian—portrait of Sansovino, by ditto—portrait of an old man, by Morone—our Saviour dead, by Giovanni Bellino—a figure in a Spanish dress, by Morone—the Madonna, our Saviour, S. John, etc., by Titian—Venus with her attendants, and Adonis dead, by Bonvicino—portraits of Francesco Duke of Urbino, and his Duchess, by Titian! four heads, by Paolo Veronese, Paris Bordone, Tiberio Tinelli, and Campagnola—two dogs, by Bassano—portrait of Giovanni de' Medicis, the father Cosimo I, by Titian!—the marriage at Cana in Galilee, by Tintoretto—portrait of a man in black with red hair, by Bordone—the Madonna, our Saviour, and S. Catherine, who is offering him a pomegranate, by Titian!! and the portrait of a woman with flowers, commonly called The Flora! by the same master—the Crucifixion, by Paolo Veronese—portrait of Sansovino in old age, by Tintoretto—portrait of a Knight of Malta, by Giorgione—portrait of a Geometrician, by Palma Vecchio.

Cabinet of Gems, etc. This apartment is ornamented with fine columns of oriental alabaster, and verde antique; and contains a most valuable collection of medals, gems, etc., together with a table of Florentine mosaic work, executed when the manufacture was in its infancy, and representing the ancient port of Leghorn.

(1) Florentine Mosaic Work, called *Opera di Commesso* consists of sparks of gems, and minute pieces of the finest marble, so placed as to imitate flowers, insects, and paintings of every description.

Cabinet containing pictures of the French School.

The ceilings of this apartment, and those that communicate with it, were painted by the Poccetti-school. Pictures on the walls—Theseus raising the enormous stone, under which his father hid the sword he was to take to Athens! by N. Poussin—Venus and Adonis, by the same master.

Cabinet containing pictures of the Flemish School.

Bust of a man wrapped up in fur, with a cap on his head, by Demer!—a landscape, by Paul Brill—ditto, by Claude Lorrain.—The inside of a church, by Peter Neff—and the inside of a prison, where the death of Seneca is represented, likewise by Peter Neff.

Cabinet containing pictures of the Dutch School.

A school master teaching a child to read, by Gerard Dow—nine pictures by Francis Mieris, namely, a Charlatan exhibiting his tricks—an old Lover and his Mistress—a Man seated at table, with a bottle of beer; and, near him, a woman and a man asleep—the portrait of the Son of Mieris—his own portrait—ditto, in another attitude—a Woman sleeping, and two other figures—the Painter's family—and peasant cutting bread, while his wife drinks beer.—The judgment of Salomon, by Vander-Werf—and the Saviour in the manger! by the same artist.

Cabinet containing pictures of the Italian School.

The head of Medusa, by M. A. Caravaggio!—the bust of the Madonna pressing our Saviour to her bosom, by Carlo Cignani!—the rape of Europa, by Albano—the massacre of the Innocents, by Dosso Dossi—the Madonna, the Saviour, and S. John, with Joseph in the background, by Schidone!—the Madonna, the Saviour, and S. John, by Massari—the same subject, by Guido—the breaking of bread, by Palma Vecchio—a landscape, by Salvator Rosa! and an Annunciation, by Garofalo.

Cabinet, called the Tribune. This elegant apartment, built after the design of Buontalenti, and paved with precious marbles, contains admirable specimens of sculpture and painting. Here is the Venus de' Medicis, found in Adrian's Villa, and supposed to have been done by Praxiteles!!!—the Apollo (called *Apollino*!!)

attributed to the same great artist—the dancing Faun!!! evidently a production of the best age of ancient sculpture, and excellently restored by Buonaroti—the *Arrotino*!! found at Rome, and supposed to represent the Scythian Slave, when commanded to slay Marsyas—and the group of the *Lottatori*, or wrestlers (1)!! found with the Niobe. The Venus de' Medicis is about five English feet in height; the hands are modern; indeed the statue, when first discovered, was broken in thirteen places. Pliny mentions six famous Venusses; one, by Phidias, which stood under the Portico of Octavia, at Rome; another, finished by Phidias, but begun by his pupil; and this stood just without the town of Athens; another; at Rome, in the Temple of Brutus Callaicus; and a fourth, by an unknown artist, which was placed in the Temple of Peace: another, made by Praxiteles, and veiled, was purchased by the people of Cos; and the sixth, an undraped figure, was sent to Gnidus: but this latter, the more excellent work of the two, is supposed to have been destroyed at Constantinople; as was the Olympian Jupiter of Phidias, the Juno of Samos, etc. It seems, therefore, impossible, to discover, from the author just quoted, whether the modest and beautiful Venus de' Medicis be, or be not, the child of Praxiteles. Among the pictures of the Tribune are, the Epiphany, by Albert Durer—Endymion sleeping, by Guercino—a Sibyl, by the same magic pencil—a Holy Family, by Buonaroti—Venus, with a Love behind her, by Titian—another Venus, with flowers in her right hand, and at her feet a dog! also by Titian—a portrait of the prelate, Beccadelli, by the same master—a Holy Family, with the Magdalene, and the Prophet Isaiah, by Parmigiano—three pictures, namely, the Circumcision, the adoration of the Magi, and the Resurrection, by Mantegna—the Madonna, our Saviour, S. Francesco, and S. John the

(1) Winckelmann thought this work not unworthy either of Cephissodorus, who made the *Symplegma* at Ephesus; or of Heliodorus, who executed a similar group. These artists were the sons of Praxiteles.

Evangelist by Andrea del Sarto!—the Madonna in contemplation, by Guido!—the massacre of the Innocents, by Daniello da Volterra!!—the portrait of Cardinal Aguechia, by Domenichino!—the Holy Family and S. Catherine, by Paolo Veronese—a Bacchante and a Satyr, by Annibale Caracci!!—S. Jerome, by Spagnoletto—the Madonna, our Saviour, S. John, and S. Sebastiano, the two former seated, the two latter standing, by Pietro Perugino!—Six pictures by Raphael, namely, a portrait of Maddalena Doni, a Florentine lady, in his first style—two Holy Families, in an improved style, though still partaking of the Perugino-school—S. John in the wilderness!!! a portrait of Pope Giulio II., and another of *La Fornarina*!! who was celebrated for her attachment to Raphael, all three painted in his last and best style—a portrait, by Vandyck, supposed to represent Jean de Montford—and another representing Charles V., on horseback—a Holy Family, by Schidone—Job and Isaiah, by Fra Bartolommeo della Porta!—the flight into Egypt, by Correggio!—the Virgin adoring the infant Jesus, by ditto! the decapitation of S. John, by ditto—Herodias receiving the head of S. John, by Leonardo da Vinci!—a Madonna and Child, by Giulio Romano—Hercules between Vice and Virtue, by Rubens.

Cabinet containing pictures of the Tuscan School. Jesus sleeping on his cross, by Cristofano Allori—the Martyrdom of S. Stephen by the same—the head of Medusa, with the hair changed into serpents, by Leonardo da Vinci!—our Saviour dead in the arms of the Madonna, by Angelo Allori—our Saviour, the Apostles, the Maries, etc., by Carlo Dolci—an Angel playing on a guitar by Rosso—a small portrait of Dante—ditto of Petrarcha—portrait of Andrea del Sarto, by himself—S. Simon, by Carlo Dolci—S. Peter, by ditto—a Child holding a bird, by A. Allori—a Sketch, by Leonardo da Vinci!

Second Cabinet of the Tuscan School. The Visitation of Elizabeth, by Mariotto Albertinelli—a miracle performed by S. Zenobio, Bishop of Florence, by Rinaldo Ghirlandajo!—the body of the Saint carried to

the cathedral, by ditto!—the Madonna, our Saviour, S. Zenobio, and other saints, by Domenico Ghirlandajo.

Cabinet of the Hermaphrodite. A colossal bust of Juno!—a colossal head of Neptune—an Hermaphrodite of Greek sculpture! and a Satyr of modern sculpture—a group of two Children playing—a bust of Cicero—a bust of Marcus Antonius, very rare—Ganymede restored by Cellini—a statue called *Genio della Morte*—a group of Cupid and Psyche, found on the Mons Celius, at Rome!—a bust of Antinous—an infant Hercules—a colossal bust of Jupiter—a bust of Berenice the wife of Titus, and queen of part of Judea!—a bust of Alexander the Great!! a sleeping Love!—a recumbent statue of an Hermaphrodite!

The Palazzo-Pitti, where the Grand Duke of Tuscany usually resides, was after the design of Filippo di Ser Brunellesco, the most celebrated architect of the fifteenth century, and finished by Ammannati. In the quadrangle is the *basso-rilievo* of a Mule, who constantly drew a sledge which contained the materials employed in the building; and over the *basso-rilievo* is a statue of Hercules, attributed to Lysippus (1). On the ground-floor is a chapel, which contains a beautiful altar of Florentine work, with the last supper, executed in *pietre dure*, in its centre—the ceiling and walls are adorned with frescos, of which that representing the Crucifixion seems the best. The ground-floor likewise contains fine Frescos by Sebastiano Ricci, Giovanni da San Giovanni, etc. The first room up stairs contains ten statues taken from the Villa-Medici; and the best of these is a Minerva. The second room contains busts of Roman Emperors, and other sculptures, likewise taken from the Villa-Medici. In the third room are the following paintings. A portrait, by Rembrandt—another, of Titian's mistress, by himself—three landscapes, by Salvator Rosa—a battle-piece, by ditto!!—two landscapes by Rubens—Astrologers, by Zingona—Hunters with game

(1) According to Winckelmann, this statue, though ancient, is of a time posterior to that of Lysippus.

by Giovanni da San Giovanni. *Fourth room*—our Saviour at supper, by Palma Vecchio—a portrait of the Secretary S. Juliano, by Cris. Allori—a Child, by Santi di Tito—our Saviour dead, S. John, the Madonna, and Mary Magdalene, by Fra Bartolommeo!!—a portrait of Giulio II., by Pordenone—the Deposition from the Cross, by Andrea del Sarto—a Holy Family, by Pordenone.—*Fifth room*—the *Madonna della seggiola*, by Raphael!!!!—S. Mark, by Fra Bartolommeo!!!—two pictures of Joseph and his Brethren, by Andrea del Sarto—a copy of Raphael's fresco of S. Peter delivered from prison, by Federico Zuccari—the Madonna and Angels, by Luca Giordano—S. Peter, by Carlo Dolci—our Saviour and other figures, by Cigoli—S. Sebastiano, by Titian, *Sixth room*—S. John, as a child, sleeping on the cross, by Carlo Dolci!—two pictures of the Assumption, by Andrea del Sarto—the Hours, by Giulio Romano!—a Holy Family, by Titian—S. Sebastiano, by Annibale Caracci—Cleopatra, by Guido—Andrea del Sarto and his wife, by himself—Giulio II., by Raphael!!—S. John, by Carlo Dolci—our Saviour and saints, by Fra Bartolommeo!—a dead Christ, by Pietro Perugino—a Madonna and other figures, by Raphael!—four Saints, by Andrea del Sarto. *Seventh room*. The Madonna, our Saviour, etc., by Fra Bartolommeo!!—Calvin, Luther, and Catherine a Borgia! by Giorgione da Castel-Franco, one of the Founders of the Lombard-school—the Madonna, etc., by Andrea del Sarto—a head, by Carlo Dolci!—Leo X., by Raphael!! *Eighth room*—the Fates, by Buonarroti!!—our Saviour and the Madonna crowned, by Carlo Dolci—a Holy Family, by Raphael!—a Magdalene, by Titian—a Child, by Correggio—S. John, by Andrea del Sarto. *Ninth room*—our Saviour in the Garden, by Carlo Dolci!!—a Holy Family, by Schidone! The ceilings of these apartments, up stairs, painted by Pietro de Cortona and his Scholars, represent the patriotic actions of the Medicis family under emblems taken from Heathen Mythology.

Ceiling of the Camera di Venere. Minerva forcing Youth (by whom is meant Cosimo I.,) from the

arms of Venus, to place him under the guidance of Hercules; while the Genius of War shews him the laurel-wreath he ought to aspire after—The continence of Scipio—Antiochus quitting his mistress, to go where duty calls him—Crispus, son of the Emperor Constantine, resisting the solicitations of Fausta, his step-mother—Cyrus dismissing his prisoner, Panthea, that he might not be seduced by her charms—Augustus shewing Cleopatra that her beauty had not power to captivate him—Alexander receiving the mother and wife of Darius with humanity, but without being betrayed into faulty admiration of the latter—Massinissa sending poison to the Queen of Numidia, that she might avoid, by death, the disgrace of swelling Scipio's triumph.

While Pietro da Cortona was employed in painting the Camera di Venere, Ferdinando II., who came to view the work, expressed great admiration of a child drowned in tears. « See, » replied the painter, « with what facility children are made either to laugh or weep ! » and, so saying, he gave one stroke with his brush, and the child appeared to be laughing; till, with another stroke, he restored the countenance to its original form.

Ceiling of the Camera d'Apollo. A Youth, who again represents Cosimo I., inspired with poetic fire, and Apollo shewing him the celestial globe, that he may sing of its wonders—Cæsar attending to instructive books as he walks, that he may not waste time—Augustus, after having shut the temple of Janus, cherishing the Muses, and listening to the Æneid—Alexander preparing to march, and taking with him part of the Iliad—the Emperor Justinian forming a code of laws.

Ceiling of the Camera di Marte. Cosimo I., under the form of a young warrior, leaping out of a boat, and combating with his lance; while Mars assists him, by darting lightning at his enemies—Castor and Pollux carrying the spoils of the vanquished to Hercules, who makes them into a trophy—Captives loaded with chains supplicating the Goddess of Victory; Peace, with the olive-branch in her hand, giving them comfort; while

Abundance revives, and scatters blessings among the conquered people.

Ceiling of the Camera di Giove. Jupiter receiving a young Hero, who still represents Cosimo I., and is conducted to Olympus, by Hercules and Fortune, in order to receive a crown of immortality. A Genius holds his hands before the Hero's eyes, to prevent their being dazzled by the splendour of the Thunderer; while another Genius presents the young man's armour, perforated with javelins, to the Goddess of Victory, who engraves his name upon a shield: she is supposed to have just begun, and only written the initial letter of the word *Medicis*. The frescos, in form of a fan, represent the emblems of peace; namely, Minerva-planting an olive-tree—Mars mounted on Pegasus—Castor and Pollux with their horses coupled together—Vulcan reposing in his forge—Diana sleeping after the chase. Apollo, god of arts, and Mercury, god of commerce and wealth, appear among the emblems of peace; while the General of the Vanquished is represented as making ineffectual efforts to snap his chains; in which attempt he is aided by Discord, who carries in her hand a torch to relume the flames of war.

Ceiling of the Stanza di Ercole. Hercules on the funeral pile; above which is the apotheosis of that Hero, whom Mars and Prudence conduct to Olympus, where he receives a crown of immortality.

The Palazzo-Pitti may usually be seen from eleven till twelve in the morning, and from three till five in the afternoon. The Custode up stairs expects from four to six pauls, according to the size of the party he attends; and the servant below stairs expects two or three pauls.

The Giardino di Boboli, open to the public on Sundays and Thursdays, is very large, and contains several pieces of sculpture; the most remarkable of which are two Dacian prisoners, in oriental porphyry, at the entrance; a colossal Ceres; the Fountain at the end of the principal walk, decorated with a colossal Neptune standing on a granite basin above twenty feet

in diameter, with the Ganges, Nile, and Euphrates beneath, all by Giovanni di Bologna; Neptune, in bronze, surrounded with sea-monsters, by Lorenzi; and four unfinished statues by Buonaroti.

The Museo d'Istoria Naturale, collected by the Grand Duke Leopoldo, is said to be the finest museum existing, with respect to the anatomical preparations in wax and wood, the petrifications and minerals, and the thick-leaved, milky, and spongy plants; which cannot be preserved in the common way, and are therefore beautifully represented in wax, to complete the botanical part of this princely collection. All the anatomical preparations, in wax and wood, were executed under the orders of Cav. F. Fontana, except the famous representation of the Plague, which was done by the Abate Lumbo in the days of the Medicis and is so painfully fine that few persons can bear to examine it. This masterly performance owes its present place to Cav. Giovanni Fabbroni, a gentleman already mentioned, who has not only contributed essentially to the improvement of the museum, but likewise to that of arts and sciences in general. The Cavalier Giovanni Fabbroni is since dead, and the Count Girolamo Bardi, who is also a very intelligent man, is the actual director of the Gabinetto Fisico. *Below stairs* is a Laboratory. *On the first floor* are two rooms filled with large quadrupeds, fishes, etc.—rooms destined to Mechanics, Hydraulics, Electricity, and Mathematics; together with a Botanic Garden; and *on the second floor* are twenty rooms, containing the representation of the Plague and anatomical preparations; all of which may be avoided by persons not inclined to see them. *In another suite of apartments, on the same floor*, are Birds, Fishes, Reptiles, Insects, Shells, Fossils, Minerals, Wax-plants, etc. The observatory makes a part of this Museum, which is usually open to the public every day, festivals excepted, from eight in the morning till twelve; and again from three till five in the afternoon.

Santa Maria del Fiore, or the *Duomo*, was begun about the year 1294, by Arnolfo, and finished about

the year 1445, by Brūnellesco; it measures 426 feet by length, and in width 363. Its cupola was completed by the last named architect; who has gained immortal honour by the performance. Its lantern, designed by Brunellesco, is of solid marble, finely carved. The outward walls of this vast church are incrustcd with black and white polished marble; the pavement is marble, and the balustrades and pillars which surround the tribuna were designed by Buonaroti, and ornamented with *bassi-relievi*, by Bandinelli and Giovanni dell' Opera. Toward the Via de' Servi, over a door of curious workmanship, is an Annunciation in mosaic, called by the ancients *lithostratum*, and executed by Ghirlandajo: another specimen of the same kind is placed within the church, above the great door. Over the southern door is a group of the Madonna and our Saviour between two Angels, by Giovanni Pisano. At the upper end of the choir is a crucifix, by Benedetto da Majano; behind the high altar, a marble *Pietà*, said to have been the last work of Buonaroti, which death prevented him from completing; and on the altar are three statues, by Bandinelli, of God the Father, our Saviour, and an Angel. This edifice contains statues, portraits, and monuments of celebrated characters of the Florentine Republic. On the right, near the great door, is a bust of Brunellesco; next to this, a bust of Giotto; further on, are Pietro Farnese, General of the Florentines, and Marsilio Ficino, the Reviver of the Platonic philosophy; a man, as remarkable for his learning, as for the lowness of his stature. Near the door leading to the Via de' Servi, is an an'ique portrait of Dante, the father of Italian poetry; whose tomb, however, is at Ravenna, where he died in exile. This portrait was done by Andrea Orgagnad and so highly do the Florentines venerate the memor; of Dante, that the place where he often sat, in thy Piazza del Duomo, is carefully distinguished by a white stone (1). Near to this great Poet, is a picture of Gioe

(1) Dante was born at Florence, A. D. 1261. He fought in two battles; was fourteen times appointed Ambassador;

vanni Acuto, the Pisan General; and another of Niccolò da Tolentino; and under the first-named picture is an inscription, which says, Acuto was a British Knight (1). In the Chapel of S. Zanobi is a bronze ciborio, by Ghiberti; and the door of the Sacristy was executed by Luca della Robbia. (2) The bronze Coffin which is on the altar of St. Zanobi is a chief d'œuvre by Ghiberti.

The Campanile, a quadrangular tower of black, white, and red marble, designed by Giotto, and begun in 1334, is 280 feet in height, and the most beautiful edifice of its kind in Italy. The four statues, on the side nearest to the Baptistery, are by Donatello; and one of these (called, by its author, his *Zuccone*, or Bald-pate,) he preferred to all his other works, partly from the beauty of the sculpture, and partly because it resembled one of his friends. The other statues are by Niccolò Aretino, Andrea Pisano, Giotto, and Luca della Robbia.

S. Giovanni, or the Baptistery, supposed to have been originally a temple of Mars, is of an octangular form, with a roof somewhat like that of the Pantheon. The exterior walls are incrustated with polished marble; and the two bronze doors, done by Ghiberti, after the designs of Arnolfo, and formerly gilt, are so peculiarly beautiful, that Buonarroti used to say, they deserved to have been the gates of Paradise. The other door was executed by Andrea Pisano, after the designs of Giotto. The foliage and festoons, round the first-named doors, are by Ghiberti's son, Bonaccorsi; the *bass-reliefs* represent scriptural histories. On the outside of the Baptistery is a celebrated group, in bronze, by F. Rustici, representing S. John Baptist with a Scribe and a Pha-

and once Prior of the Republic: but nevertheless, without having committed any crime against his country, he was stripped of his fortune, banished, and even condemned to be burnt alive.

(1) Supposed to have been Sir John Hawkwood, who died in the reign of Richard II.

(2) The Meridian in this church is said to be the largest astronomical instrument in Europe.

rise. The two porphyry columns, on the sides of the principal entrance, were presented by the Pisans to the Florentines, in consequence of the latter having guarded Pisa while its inhabitants were engaged in subduing Majorca and Minorca: and the pendent chains, seen here, and in other parts of the city, are trophies won by the Florentines when they conquered the ancient Porto-Pisano. The interior part of the Baptistery is adorned with sixteen immense granite columns, which support a gallery; and between these columns are statues representing the twelve Apostles, the Law of nature, and the written Law, all by Ammannati; except S. Simon, which, in consequence of the original statue being broken, was replaced by Spinnazzi. The high altar is adorned with a statue of S. John Baptist in the act of being transported to Heaven by Angels; and this group, and the ornaments of the pulpit, are by Ticciati. On the ceiling are mosaics by Apollonius (a Grecian artist), Andrea Teffi, Gaddo Gaddi, etc. The pavement is chiefly ancient mosaic, and in one part represents the sun, with the twelve signs of the zodiac. In ancient mosaic, likewise, is the following inscription, which may be read either backward or forward: „ *En giro torte Sol ciclos et rotor igne* (1). „

The *Chiesa di S. Marco*, belonging to the *Padri Domenicani*, is a handsome edifice, adorned with good sculptures and valuable paintings. On the right of the great door are—a Crucifixion, by Santi di Tito—the Madonna, our Saviour, and Saints, by Fra Bartolomeo!—and an old mosaic, representing the Madonna, etc. The cupola of the tribuna was painted by Alessandro Gherdardini; and behind the high altar is the last Supper, by Sacconi. To the right of the tribuna is the Seragli chapel, the ceiling of which was painted by Pocetti! Here, likewise, are the last Supper, by Santi di Tito, and the Supper of Emmaus, by Cav. Curradi. Further on, is the Salviati chapel, completely incrustated with marble, and containing a picture, by Alessandro

(1) “ Phœbus drives on, oblique, his fiery car. ”

Allori, of the return of our Saviour from Purgatory; a statue of S. John Baptist, executed after the design of Giovanni di Bologna, by Francavilla; bronze *bassi-relievi*, executed after the designs of Giovanni di Bologna, by Portigiani; a cupola, painted by Aless. Allori; two paintings, representing the exposition and translation of S. Antonino, by Passignano; and, under the arch of the chapel, S. Antonino in marble, by Giovanni di Bologna. Leading down the church, toward the great door, is a picture, by Cigoli, representing the Emperor Heraclius, in the habit of a Penitent, bearing the cross; a fine copy, by Gabbiani, of Fra Bartolommeo's celebrated picture of the Madonna, our Saviour; and S. Catherine; S. Vincenzo Ferreri preaching to the people; and the Transfiguration, by Paggi. The ceiling of the nave is painted by Pucci!; and the curtain of the organ, by Gherardini. In this church are buried two celebrated men, Angelo Poliziano, and Giovanni Pico della Mirandola, both highly famed for their learning; and the latter was not only styled, „ The phoenix of the sciences, “ but called, by Scaliger, “ A prodigy—a man without a fault! “—They both died in 1494. The Sacristy of S. Marco contains a statue of our Saviour, by Antonio Novelli; two *bassi-relievi*, by Conti; and, over the first door, within-side, a picture, by Beato Giovanni Angelico! the Cloisters are adorned with frescos, by B. G. Angelico, Poccetti, Fra Bartolommeo, Carlo Dolci, etc.; and near the garden is a chapel, painted by Poccetti, and now the *Spezieria*; where the best essences in Florence are fabricated.

The Church of the *S. S. Annunziata* contains a fresco of the Annunciation, done by a certain Bartolommeo; who being, it is said, at a loss how to make the countenance of the Madonna properly seraphic, fell asleep, while pondering over his work; and, on waking, found it executed in a style he was unable to equal: upon which, he instantly exclaimed, “ A miracle, a miracle! “—and his countrymen were too fond of miracles not to believe him; although the Madonna's face is by no means so exquisitely painted as to be attributed to a heavenly

artist. *The open Vestibule*, leading to the church, is ornamented with several frescos; namely, a nativity, by Baldovinetti; S. Filippo Benizzi induced to embrace the monastic life in consequence of a vision, by Rosselli; S. Filippo covering a naked Leper with his own shirt, by Andrea del Sarto; S. Filippo, while travelling toward Modena, reviled by young men sitting under a tree, which, being struck with lightning, two of the revilers are killed;—this is by Andrea del Sarto; as are, S. Filippo delivering a young person from an evil spirit;—a dead child restored to life, by touching the garment which covered the corpse of the Saint—women and children kneeling round a friar, who is adorned with the relics of S. Filippo's clothes;—and seven lunettes, on the other side of the vestibule. The marriage of the Madonna, is by Francabigio; the visit of Mary to Elisabeth, by Pontormo; and the Assumption, by Rossi. This Corridor contains a bust of Andrea del Sarto. The Church of the Annunziata is loaded with ornaments: it contains, in the centre of the ceiling, an Assumption, by Volterrano; who likewise painted the cupola of the Tribuna; In the chapel which encloses the miraculous picture, is an altar, adorned with silver *bassi-relievi*; two silver candelabra, about six feet high; two large silver statues of angels; a ciborio, beautifully worked, and embellished with a head of our Saviour, by Andrea del Sarto; a silver cornice, from which hangs a curtain of the same metal; and an immense number of silver lilies, and lamps, which encircle the altar. The pavement of this chapel is porphyry and Egyptian granite; and, in the adjoining Oratory, whose walls are incrustated with agate, jasper, and other precious stones, is a crucifix, by Antonio di San Gallo. To the left of the great door is a picture of the last Judgment, by Aless. Allori, and another, of the Crucifixion, by Stradano: the ceiling and lunettes of the chapel on this side, at the end of the cross, are painted in fresco, by Volterrano; and contain a curious old picture, over the altar, of S. Zenobio, and other figures. In front of the high-altar (which is adorned with a splendid silver ciborio), are recumbent

statues, the one by Francesco da S. Gallo, the other by Giovanbattista Foggini: and behind the altar is a Chapel decorated after the designs, and at the expense, of Giovanni di Bologna, who was buried in it; and whose tomb is adorned with a crucifix and *bassi-rilievi*, in bronze, executed by himself, for the Grand Duke, by whom they were thus handsomely and judiciously appropriated; The chapel contains a picture of the Resurrection by Ligozzi; a *Pietà*, by Passignano; a Nativity, by Paggi; and a Cupoletta, by Poccetti! Leading from the high altar, toward the great door in the opposite side of the cross to that already described, is a Chapel, painted by Vincenzo Meucci: and near this, is the Chapel of Bandinelli, containing a dead Christ, in marble, supported by Nicodemus; the latter being a portrait of Bandinelli, by whom this group was executed. The curtain of the organ, representing the canonization of S. Giuliana, is by Romei. In a Corridor on the left side of the church, is the celebrated fresco, called *La Madonna del Sacco*!!! deemed the master-piece of Andrea del Sarto; and at which Buonarroti and Titian are said to have gazed unceasingly. It is recorded, that the author of this beautiful work did it for a sack of corn, in a time of famine. Here are other paintings, by eminent artists; and those in the Corridor, which contains the *Madonna del Sacco*, were done by Poccetti, who has represented the most remarkable actions of the Seven Founders of the Monastery. Another Corridor contains, Manetto preaching before S. Louis, King of France; and Innocent IV. making his nephew Protector of the order of Servites, both by Rosselli; and the Madonna in a car, by Salimbeni. Another Corridor exhibits Alexander IV. giving Religion power to erect monasteries throughout the world, by Rosselli; Buonfigliuolo resigning the government of the Church, by Poccetti; three other paintings, by Salimbeni; and, on the ceiling, small portraits of illustrious Servites. The Refectory is adorned with a fresco, by Santi di Tito; and, on the top of the stairs, leading to the Noviziato, is a *Pietà*, by Andrea del Sarto, deemed one of his best works: this

great Painter was buried in the open Vestibule before the church.

The Chiesa di S. Maria Maddalena dei Pazzi particularly deserves notice, on account of the Neri-Chapel, situated on the right side of the Court leading to the church. The altar-piece of this chapel is by Passignano; and its cupoletta contains the *chef-d'oeuvre* of Poccetti, representing the mansions of the Blessed!! In the Church is a magnificent *Cappella-maggiore*, incrusted with rare and beautiful marbles, and adorned with twelve columns of Sicilian jasper, whose capitals and bases are of bronze gilt. Here rest the remains of S. Maria Maddalena dei Pazzi, surrounded with *bassirilievi* of bronze gilt (expressing the most memorable actions of her life), and four marble statues, representing her most conspicuous virtues; namely, piety, sweetness, penitence, and religion. Sweetness, with the lamb and dove, Religion with a veil, are particularly worth notice; especially the latter; the features through the veil being finely expressed. The cupola is by Pietro Dandini; and the other paintings, by Ciro Ferri and Luca Giordano. On the right of the high-altar is a Chapel adorned with frescos, by Sorbolini, a living artist; and on the left another Chapel, likewise painted in fresco, by Catani, a living artist. This church also contains a fine crucifix in wood, by Buontalenti; and the curtain of the organ, done by G. B. Cipriani, who has left no other work in Florence, represents S. Maria Maddalena receiving the communion from the hand of our Saviour! The first chapel, on the right, near the great door, contains the martyrdom of S. Romolo, by Carlo Portelli; said to be the only picture he ever painted; and on the opposite side of the church are, the Visitation, by Ghirlandajo; Christ in the garden, by Santi di Tito—and the coronation of the Madonna, by Angelico! The Chapter-room and Refectory of the Monastery, to which this church belongs, are embellished with the works of Perugino, Raffaellino del Garbo, and other celebrated artists.

The Chiesa di S. Croce, built about the year 1294,

by Arnolfo, and afterward repaired by Vasari, is a vast edifice, better calculated to promote religious contemplation than any other church at Florence. Over the middle-door of the façade, is a statue, in bronze, by Donatello—and at the entrance of the church, on the right, is the tomb of Buonaroti; who was born, at Chiusi, near Arezzo, in 1474, and died at Rome in 1563, but the Grand-Duke of Tuscany, jealous that Rome should have the honour of providing a grave for this great and good man, ordered his body to be removed thence, and buried in the church of Santa Croce. The family of Buonaroti was noble: and Michael Angelo's parents were averse to his becoming an artist; which they deemed derogatory to nobility: he, however, by unceasing importunities, at length prevailed upon them to let him follow his natural genius. Sculpture, Painting, and Architecture, are represented, in mournful attitudes, sitting beneath the tomb of their Favourite; whose bust rests upon a sarcophagus: and a small painting, done by Buonaroti, is introduced among the ornaments at the top of the monument. The statue of Sculpture, by Cioli, is ill done; Architecture, by Giovanni dell'Opera, is more happily executed; and Painting, by G. Battista del Cavaliere, better still: the bust of Buonaroti is by the last-named artist (1). The second tomb, on this side, is that of Filippo Buonaroti, the antiquary—the third, that of Pietro Michelli, called by Linnæus. “The lynx of botany” the fourth, that of Vittorio Alfieri, by Canova: who has represented Italy mourning over the sarcophagus of the poet; which is adorned with masks, lyres, laurel-wreath, and a head of Alfieri, in *basso-relievo*. The Florentines are not pleased with the shape of this monument; neither do they like the manner in

(1) Buonaroti, when an infant, was put out to nurse at the village of Settignano, about three miles distant from Florence; and where the inhabitants were chiefly stone-cutters and sculptors; his nurse's husband followed the latter occupation; so that the child's passion for this art seems he had sucked with his nurse's milk.

which the figure of Italy is draped: and this last circumstance, united with the late public revolutions, gave birth to the following *jeu d'esprit*:

“ Canova questa volta l'ha sbagliata
Fe l'Italia restita ed è spogliata. ”

The fifth monument, on this side, is that of Machiavelli; erected 265 years after his death, at the expense of the Literati. The sixth monument is that of Lanzi; near which is an Annunciation, in marble, by Donatello. The eighth monument is that of Leonardo Bruni, Aretino, the Historian; which bears a Latin inscription to this purport; “ Since Leonardo died History mourns, Eloquence is mute; and it is said that neither the Greek nor Latin Muses can refrain from tears. ” The ninth monument is that of Nardini, a famous musician; and the tenth that of an equally famous Idraulick, Pio Fagnoni of Fiesole. The Castellani-Chapel contains a picture of the last Supper by Vasari; a monument to the memory of Cav. Vanni; and another to that of M. B. Skotnicki; representing Grief as a recumbent female figure, veiled, and lying on a sarcophagus, which exhibits a pallet, brushes, and an unstrung lyre. This monument is by Ricci, now a distinguished artist; but, not long since, a peasant on the Marchese Corsi's estate, near Florence. The Baroncelli-Chapel contains paintings, on the walls, by Taddeo-Gaddi; and, over the altar, a picture of the Coronation of the Madonna, etc., by Giotto. The Riccardi-Chapel contains good paintings, by Passignano, Rosselli, and Giovanni di San Giovanni. Behind the high-altar are paintings, by Agnolo Gaddi, representing the Invention of the Cross (1). The Niccolini-

(1) The history of the Invention of the Cross is as follows. In 356, Saint Helena, the mother of Constantine, being at Jerusalem, ordered the Temple of Venus, which profaned that sacred spot, to be destroyed; in doing which, remains of the Holy Sepulchre were discovered; and likewise three crosses; it seemed, however, impossible to ascertain which of the three was that whereon our Saviour suffered; till a learned prelate took them all to the habitation of a dying lady, placing her first on one, then on another, and then

Chapel, built after the design of Antonio Dosio, and beautifully incrustated with rare marbles, contains fine pictures by Aless. Allori; statues of Moses and Aaron, by Francavilla! and a cupola, painted in fresco by Volterrano, the four sibyls, in the angles of which, are *chefs-d'oeuvres*. This quarter of the church likewise contains a celebrated crucifix, by Donatello; together with pictures of the Martyrdom of S. Lorenzo, by Ligozzi; the Trinity, by Cigoli! and the descent of the Holy Ghost, by Vasari! Leading toward the great door, and opposite to the monuments already described, are the following: First, the tomb of Cocchio—second, that of Carlo Mazzopini—third, that of Carlo Marzuppini, Aretino, finely executed by Desiderio da Settignano—fourth, that of Lami, by Foggini—fifth, that of Pompejo-Josephi Signorinio, by Ricci; who has adorned this sarcophagus with a beautiful recumbent figure of Philosophy; whose countenance expresses deep sorrow. Near this tomb is a picture of the Resurrection, by Santi di Tito; together with the monument of the great and much injured Galileo; erected by order of Viviani, his pupil. The bust of Galileo is by Foggini. History tells us that Galileo was at first interred in the Piazza Santa Croce (which is unconsecrated ground;) because he lay under suspicion of heresy, on account of his philosophical discoveries: nay, it is even asserted that the family of Nelli (Viviani's executors) found some difficulty in obtaining leave to remove his bones into the church, almost a century after his decease. Beyond this tomb is that of Filicaja. At the bottom of the church is a painting of the Resurrection, by Aless. Allori! and the pulpit merits notice, as it was executed by Benedetto da Majano. The Sacristy contains curious pictures, in fresco by Taddeo Gaddi; and, in the Monastery of Santa Croce, are paintings by Cimabue and Giotto.

The Chiesa di S. Lorenzo, built at the expense of a lady, named Juliana, who lived during the reign of

on the third, which she no sooner touched than the illness left her.

the Emperor Theodosius, consecrated in 392, and rebuilt in 1425, by Brunellesco, contains a high-altar of beautiful Florentine work, done by command of the Grand-Duke Leopoldo, and designed for the Chapel of Medicis: and, above this altar, are a crucifix, by Giovanni di Bologna, a Madonna, by Buonaroti; and S. John, by one of his scholars. The church likewise contains the tomb of Cosimo *Pater Patriæ*; two pulpits adorned with bronze *bassi-rilievi*, by Donatello; and a ciborio of marble, together with an Infant-Jesus, by Desiderio da Settignano.

The new Sacristy, or Cappella de' Principi, designed by Buonaroti, contains the tomb of Giuliano de' Medicis, Duke of Nemours, and brother to Leo x., ornamented with a statue of the Duke; a recumbent figure of Day!! and another of Night!! all by Buonaroti—the tomb of Lorenzo de' Medicis, Duke of Urbino; ornamented with a statue of that Prince; together with a recumbent figure of Twilight, and another of Day-break, all by Buonaroti! and here, likewise, by the same great masters, is a group of a Madonna and Child, which, if finished; might, according to appearance, have proved the finest of his works!!

The old Sacristy, built by Brunellesco, contains a porphyry tomb, with bronze ornaments, made to enclose the remains of Pietro and Giovanni, sons of Cosimo, *Pater Patriæ*, by Verrocchio.

The Cappella de' Medicis, adjoining to the church of S. Lorenzo, was begun in 1604, by Ferdinando i., after his own design. Three hundred workmen were, for a considerable time, employed upon this building: but, latterly, the number has been lessened: and we have already seen the ducal family of Medicis extinct; nay, perhaps, may see the Dukedom itself annihilated, ere the finishing stroke be given to this magnificent mausoleum of its Princes. The building is octangular, and the walls are beautifully incrustured with almost every kind of precious marble. Six sides of the octagon are embellished with sarcophagi of Egyptian and oriental granite; made after the designs of Buonaroti; and two

of them enriched with cushions of red jasper, which bear regal crowns of great value. Here, likewise, are two statues, in bronze, one of which is by Giovanni di Bologna, and the other by Pietro Tacca. The sarcophagi are mere ornaments; the bodies of the Princes being placed perpendicularly under them, in a subterranean repository.

The Cappella de' Medici may be seen daily, from ten in the morning till four in the afternoon.

The Libreria Mediceo-Laurenziana, one of the most elegant apartments of its kind in Europe, was built, under the direction of Buonarroti; by whom the designs for the pavement also were executed. The windows are beautifully painted in arabesque by Raphael's scholars; and the manuscripts, which compose this library, are well arranged, highly valuable, and several of them finely illuminated. Here are, a Virgil of the third century, written in capitals—an old Testament of the twelfth century—the celebrated Pisan Pandects of the sixth century—the Psalms of David of the eleventh century—a prayer book beautifully illuminated—a missal, painted by the school of Pietro Perugino—a copy of Dante, written only twenty-two years after his death—a Livy of the fifteenth century, beautifully illuminated—the geography of Ptolomy (of the fifteenth century)—the *Decamerone* of Boccaccio, written two years before his death—a Homer of the fifteenth century—a Horace with Petrarca's own hand-writing in it—a celebrated Syriac manuscript—the Life of Lorenzo de' Medicis, etc. etc.

This Library is usually open to the public, except during the vacation and on festivals. A trifling fee is expected, by the Sub-Librarian, for attending travellers.

The Chiesa di Santa Maria Novella, commenced in 1279, by two Dominican Monks, was so much admired by Buonarroti, that he used to call it his *Sposa*. Over the middle door, on the inside, is a crucifix, by Giotto—and, to the right are the following pictures; an Annunciation, by Santi di Tito—a Nativity, by Naldini!—and the Resurrection of Lazarus, by Santi

di Tito. Here, likewise, are the tomb of Villana dei Botti, by Settignano; and a painting of the Madonna, by Cimabue, supposed to have been the first work he ever did in Florence (1); and near the latter is the Martyrdom of S. Catherine, by Giuliano Bugiardini; several of the figures in which picture were designed by Buonaroti. This part of the church also contains a Madonna, in marble, by Benedetto da Majano. In the choir, behind the high-altar, are paintings representing the lives of the Madonna and S. John Baptist, all by Ghirlandajo; they comprise portraits of the painter himself, and of several of his most illustrious contemporaries; among whom are Pietro, Giovanni, and Lorenzo de' Medicis. The high altar was erected in 1804; and the altar-piece is by Sabatelli. The adjacent chapel contains a crucifix done by Brunellesco, for the famous countess who lived with Donatello. In the next chapel is a picture of Christ raising the dead, by Agnolo Bronzino; and a ceiling by the same artist: the tombs and the *bassi-rilievi* in this chapel are by Giovanni dell' Opera. A chapel on the top of some steps, and immediately opposite to that wherein the Madonna of Cimabue is placed, contains paintings by Andrea and Bernardo Orgagna; who have represented hell in one part, and heaven in another! This church likewise contains, on one of its pillars, the martyrdom of S. Peter, by Cigoli, and a fine painting of the good Samaritan, by Aless. Allori. The paintings over the door of the Campanile are by Buffalmacco; and the adjoining nonastery contains several valuable frescos, and particularly the Cappellone degli Spagnoli, or large Chapel of the Spaniards painted by *Simon Memmi*, and other Old Masters among which, it is believed, that there is the portrait of Madonna Laura.

The Chiesa d' Orsanmichele is esteemed for its architecture; and was built by Giotto and Taddeo Gaddi, as the market for grain. On the outside are several pieces of sculpture, namely; Saints Matthew, Stephen,

(1) This is in a Chapel to which you enter by steps.

and John Baptist, by Ghiberti; S. John the Evangelist, by Baccio da Montelupo; Saints Peter, Mark, and George, by Donatello (the last is deemed particularly fine); S. Philip the Apostle, S. Eligio, and four other Saints in one group, by Nanni d'Antonio; S. Thomas, by Andrea Verrocchio; S. Luke, in bronze, by Giovanni di Bologna! and another statue of that Apostle, by Mino da Fiesole. The inside of this church contains sculpture, by the revivers of the art.

The Chiesa di S. Spirito, built by Brunellesco, is, in point of architecture, the finest church at Florence. On the right of the entrance-door is a copy, by Nanni di Baccio, of Buonaroti's *Pietà*, in S. Peter's at Rome. The picture of our Saviour driving the Profane from the Temple, is by Stradano—the stoning of S. Stephen, by Passignano—and the group, in marble, of the Arch-Angel Raphael and Tobias, by Giovanni Baratta. The second picture, to the right of this group, is by Filippo Lippi—the picture of the Madonna, our Saviour, and S. Catherine, by the same author—and the Virgin appearing to S. Bernardo, is a fine copy of a work of Perugino's. The picture, representing several Martyrs, is by Aless. Allori—that, representing the Woman taken in adultery, is by the same author—and the beatified Chiara da Montefalcone receiving the communion from our Saviour, is by Vignali. The Altar of the holy sacrament contains fine sculpture, by Andrea Contucci, da Monte San Savino! near this, is a picture, by Ghirlandajo, of our Saviour bearing his cross! and the Transfiguration, by Pietro di Cosimo. Returning to the nave, in the first Chapel, is a picture by Agnolo Bronzino, of Christ appearing to the Magdalene; and, next to this, is the Madonna, S. Sebastiano etc.; by Petrucci; copied from a work of Rosso's. Beyond the organ is S. Anne, the Madonna, and other Saints, by Ghirlandajo; and, near this, is a statue of our Saviour holding his cross, by Taddeo Landini, from the original of Buonaroti, at Rome. The Cappella-maggiore, by Michelozzi, is beautiful in point of architecture, richly incrustated with precious marbles, and adorned with statues

of S. Peter and S. John. The roof of the Vestibule to the Sacristy is one single block of stone. The Sacristy contains an altar-piece, by Filippo Lippi, of the Madonna, our Saviour, Angels, and Saints! and a painting over the door, by Poccetti, of S. Agostino, and an Angel, in the form of a child! The architecture of the Sacristy is particularly fine; and that of the Campanile much admired

The Chiesa del Carmine, begun in 1268, was nearly destroyed by fire; and, in consequence of that accident, repaired, not many years since. The ceiling and cupola were painted by Stagi and Romei: subjects—the most renowned characters of the old and new Testament—the Prophet Elias conveyed to Heaven in a chariot of fire—the Madonna putting the veil upon S. Maria Maddalena de' Pazzi—the beatified Angelo Mazzinghi in glory—and the ascension of our Saviour into Heaven. On the right side of the entrance-door is a picture of our Saviour on the cross, with the Madonna and Magdalene standing near, by Vasari—a *Pietà* by Antonio Guidotti; and a picture of S. Jacopo, by Lorenzo Lippi! The Cappella della S. S. Vergine del Carmine was painted by Masolino da Panicale, and Masaccio his disciple, the first person who attained to perfection in the revived art; but, as he died young, his work was finished by Filippo Lippi, the son of Fra Filippo. Leonardo da Vinci, Fra Bartolommeo, Andrea del Sarto, Buonarroti, and Raphael, are supposed to have derived the greater part of their knowledge from the study of these excellent paintings; which represent the life of S. Peter. In the choir is a tomb, by Benedetto di Rovezzano. The curtain of the organ, (which is one of the best instruments at Florence,) represents the Madonna giving the sacred habit to Simon Stocks, and was painted by Romei. But the most striking thing here, is the Corsini-Chapel, magnificently incrustated with rare marbles, and containing the sarcophagus of S. Andrea Corsini, adorned with silver *bassi-rilievi*! Over the altar is an *alto-rilievi*, representing S. An-

drea Corsini, (who, from a Monk, became Bishop of Fiesole,) ascending into Heaven; this is by G. B. Foggini; and, above it, is God the Father in glory, by Marcellini. On the sides of the chapel are two marble *alti-rilievi*, by Foggini; the one representing the Saint reading his first mass, and the Madonna appearing, and saying. "Thou art my servant; I have chosen thee; and in thee will I be glorified: " the other representing his descent from Heaven to assist the Florentines in the battle of Anghiari! The Cupoletta was painted by Luca Giordano. To the right of this chapel is the Deposition from the Cross, by G. D. Ferretti, under a Cupoletta painted by Romei: and, on that side of the nave not already described, is a picture of S. Maria Maddalena dei Pazzi receiving the veil from the Madonna, by Fabbrini—a Nativity, by Gambacciani—an Annunciation, by Poccetti—and the Adoration of the Magi, copied, by Viligiardi, from the celebrated picture of Gregorio Pagani. The monastery, to which this church belongs, contains frescos by Vasary, Poccetti, etc.

The Chiesa di S. Trinità contains a Nativity, by Ghirlandajo—a *Pietà*, by Angelico!—a Chapel belonging to the Sassetti-family, representing, in fresco, the life of S. Francesco of Assisi, by Ghirlandajo!—two pictures in the Cappella degli Usimbardi; one representing S. Peter sinking, by Cristofaro Allori!—the other S. Peter receiving the keys of Heaven, by Empoli!—with frescos, above, by Giovanni di S. Giovanni—a modern painting of S. Giovanni Gualberto, in the act of pardoning an Enemy, by Francesco Corsi—the Sermon on the Mount, by Rosselli—and an Annunciation, by Empoli, placed under a cupoletta, finely painted by Poccetti. The Statue of S. Maria Maddalena, between the entrance-doors, was begun by Settignano, and finished by Benedetto da Majano! The refectory was painted by Giovanni di San Giovanni, and Ferrucci.

The Chiesa di S. Ambrogio contains a Chapel adorned with sculpture, by Mino da Fiesole; and paintings representing the miracle of the Cross, by Cosimo

Rosselli. The picture in the Cappella del Rosario is by Passignano; and the small fresco, representing the Madonna, our Saviour, and S. Anne, is by Masaccio!

The Church of S. Gaetano contains the best organ at Florence, and some good pictures: *the Church of Ognissanti*, likewise contains good pictures; and the *Conservatorio di Ripoli*, in Via della Scala, merits the attention of travellers who have time to spare.

The reale Accademia delle belle Arti, founded by the Grand-Duke Leopoldo, is open to public inspection at the same hours with the Gallery, and merits notice, not only on account of the liberality of the institution, which gives all possible encouragement to rising genius; but likewise as it contains excellent casts of the Baptistery-doors, and most of the fine statues hitherto discovered in Italy. Here is a noble apartment, fitted up with drawings, etc., for the use of young painters; other noble apartments, containing every necessary accommodation for those who are further advanced; a gallery, containing paintings and sketches, by celebrated masters, among which is a valuable picture by Angelico, another by Giovanni di San Giovanni, of the repose in Egypt; and a beautiful head of our Saviour by Carlo Dolci. This academy likewise contains Schools for Architecture, practical Mechanics, etc.; and here also the Florentine work in *pietri duri*, called *Opera di commesso*, is made.

Not far hence are cloisters which formerly belonged to the suppressed company of S. Giovanni Battista, but are now in custody of the Academy, where the key is always kept; these cloisters, commonly called *l'Oratorio dello Scalzo*, contain fresco-paintings of the life of S. John Baptist, all by Andrea del Sarto, except two, which were done by Francabigio. At the entrance of the court are figures representing Faith and Hope; and, on the sides of the opposite door, Charity and Justice, all by Andrea. The history of S. John commences with Zachariah becoming dumb, on account of his incredulity. Second painting, Mary visiting Elisabeth—third, Elisabeth brought to bed—fourth, Zachariah blessing S. John,

who departs for the desert, (this is by Francabigio)—fifth, S. John meeting our Saviour, as the latter returns from Egypt, (likewise by Francabigio)—sixth, the baptism of our Saviour, by S. John—seventh, S. John preaching in the desert—eighth, the converted Jews receiving baptism—ninth, S. John carried before Herod—tenth, Herod's supper and dance—eleventh, the decapitation of S. John—twelfth, Herodias's daughter with the head of S. John. It is recorded that Andrea del Sarto received for each of these frescos only twenty livres (1), though many of them are exquisitely fine; they will however shortly be obliterated by the humidity of their situation unless restored in the manner now practised at Rome (2).

The court has been lately covered with a Crystal Lantern to preserve, and prevent the further spoiling of these pictures.

Mr. Molini Typographer Bookseller in Florence publishes some fine engravings, made by able artists, of these famous *a freschi* of Andrea del Sarto, with several illustrations.

The Palazzo-Gerini is adorned with valuable pictures, though the finest part of this collection has been recently sold. Among those which remain are, *First room*—Charity, by Cignani; and Hagar in the desert, by Rosselli. *Second room*—head of a young Female, by Correggio! *Third room*—four heads, by Nogari; and two pictures, by Bassano. *Fourth room*—a landscape, by Both; ditto, by Swanevelt; and ditto, by Paul Brill. *Fifth room*—Prometeus, by Salvator Rosa!—head of our Saviour, by Stradano; head of a Female, by Carlo Dolci! *Seventh room*—Two landscapes, by Both; S. Sebastiano, by Guercino! and the Assumption, by Carlo Maratti. *Eighth room*—our Saviour in the sepulchre, by Tiarini! a dead Nun, by Vanni; a little pic-

(1) Fifteen shillings.

(2) The person who unlocks the door of the Oratorio dello Scalzo expects two pauls for his trouble; and the person who attends travellers round the Royal Academy likewise expects from two to three pauls, according to the size of the party.

ire, by Rubens! the Madonna, our Saviour, and St. John, by one of the Caracci Family; two little pictures, by Peter Neff; and two small landscapes, by Vernet. The Madonna, our Saviour, and other figures, by Fra Bartolommeo. A portrait of Salvator Rosa, by himself; a peasant playing on a wind-instrument, by Murillo. Holy Family, by Raphael; a portrait of a Woman with a veil, by Santi di Tito; and an old Man with a child in his arms, by Guido!!

The Palazzo Riccardi, which once belonged to the Medici's family, is a fine building. The Gallery contains a ceiling beautifully painted by Luca Giordano; the ceiling of the Library is by the same master; and the collection of manuscripts, and printed books is valuable.

The Palazzo-Corsini is adorned with some good paintings.

The Palazzo Mozzi, near the *Ponte alle Grazie* contains fine paintings, by Salvator Rosa.

The Palazzo-Buonaroti, in *Via Ghibellina*, is interesting, for having been the residence of so great a man, and likewise for containing some remains of his works.

The Palazzo-Strozzi is a fine piece of Tuscan architecture.

The Palazzo-Uguccioni, built after the design of Buonaroti, contains a painting, by Perino del Vaga, of the passage of the Israelites through the Red sea!

The Casa dei Poveri, in *Via dei Malcontenti*, which owes its establishment to the Emperor Napoleon, is an immense edifice, capable of lodging three thousand persons, who, in great measure, maintain themselves, by making caps, or rather Phrygian bonnets, for the Mediterranean mariners, ribbons, cloth, carpets, etc. etc. There are work-shops of almost every description in the use; and the present Grand Duke of Tuscany, much to his honour, supports and benefits this benevolent and useful institution, which has completely cleared the place of the innumerable troops of mendicants by whom it was formerly infested.

The Spedale di Bonifazio, or great Hospital, near

the Porta San-Gallo, receives lunatics, and persons afflicted with chronic disorders, and cutaneous diseases, and is spacious, clean, and airy. The sick appear to be comfortably lodged and well attended, but the funds belonging to this charity are not sufficiently ample to supply convalescent patients with a proper quantity of nourishment. Detached from the rest of the building are excellent apartments for lunatics: somewhat less care, however, seems to be taken of these unhappy creatures than of others.

The Spedale di Santa Maria Nuova contains upward of a thousand beds, and the patients are extremely well attended.

The Spedale degl' Innocenti usually contains 3000 Children, who have not, however, a sufficient number of nurses; and the custom of binding up every newborn infant in swaddling clothes frequently distorts the limbs, nay sometimes produces mortification and death.

The Column of Saravezza-marble, in Via Romana, was erected by Cosimo I., in memory of the battle of Marciano—the *Granite Column, near Ponte Santa Trinità*, was taken from Antoninus's Bath at Rome, and erected at Florence by Cosimo I., in memory of the conquest of Siena. There is, on its summit, a figure of Justice.—the *Column near the Baptistery, in the Piazza del Duomo*, was erected to record a miracle, relative to the corpse of S. Zenobio.

The bronze Wild Boar, in the Mercato-nuovo is a copy, by Pietro Tacca, of the famous antique in the Gallery de' Medici. *The Pedestal adorned with bassi-rilievi in marble, which stands near the entrance of the church of S. Lorenzo*, was done by Bandinelli, and represents Giovanni dei Medici, father of Cosimo I., with prisoners, and spoils. *The Group of Hercules killing the Centaur Nessus, which stands near the Ponte-Vecchio*, is by Giovanni di Bologna!!—the *Piazza dell'Annunziata* contains an equestrian statue of Ferdinando I. *Over the Porta San Gallo* is a fresco-painting, by Ghirlandajo; and, ju

beyond the gate, a magnificent *triumphal Arch*, erected in honour of the Emperor Francis I., when Grand Duke of Tuscany. *On the outside of a house, near the Porta Romana*, is a fresco, by Giovanni di San Giovanni, representing the city of Florence, under the form of a woman clothed in royal robes, and the other cities of Tuscany as females paying homage to their queen.

The Ponte S. Trinità, built by Ammannati, is remarkably elegant.

Florence contains four theatres, the *Pergola*, or opera-house, a beautiful edifice, well secured from fire, and originally built after the design of Pietro Tacca—the *Cocomero*, smaller than the Pergola—and the *Teatro Nuovo*, and *Goldoni* very elegant, to which is annexed an Amphitheatre for the *Spettacolo diurno* or day plays. There are also three other smaller theatres viz, Via S.ta Maria, The Borgo Ognissanti and Piazza Vecchia di S.ta Maria Novella.

The Florentine Mosaic work, and the Sculpture in alabaster, of the Brothers Pisani, in the Prato, and of Bartolini, in Via della Scala, are much admired. This country is likewise celebrated for a sort of marble which splits almost like slate, and, when polished, the variations of its yellow and brown veins represent trees, landscapes, and ruins of old walls and castles; several petrifications are also found in this neighbourhood.

A long residence at Florence is deemed injurious to the sight, owing, perhaps, to that glare which proceeds from the reflection of the sun upon white houses, and likewise to the fogs which prevail here in winter.

This city boasts the honour of having given education

Dante, Petrarca, Boccaccio, Americo Vespucci, (whose voyages to, and discoveries in, the new world obtained him the honour of calling America by his own name,) Machiavelli, Galileo, Buonaroti, and a larger number of distinguished artists than any other place in Europe.

The Accademia della Crusca, which has, for a length of years, been established at Florence, is too well known to need description; and this academy is

now united with two others, namely, the *Fiorentina* and the *Apatisti*.

There are several good hotels at Florence (1), and the markets are constantly well stored with excellent eatables, fish excepted, which is never fresh but on Fridays and Saturdays. The Florence wine is good and wholesome, the water much otherwise, except that which comes from Fiesole, and supplies the fountains of the Piazza-Santa Croce, and the Palazzo-Pitti. It is remarkable, however, that all the Florence water, when analysed, appears wholesome; and consequently it seems probable that the noxious quality may proceed from copper vases in which it is drawn, and usually suffered to stand, though large glass bottles, secured by a case of reeds, for the purpose of holding water, might be easily met with.

The climate of Florence is cold during winter, very hot during summer, but delightful in autumn and spring (2). Doctor Down, Doctors Kissok, and Peeble, English physicians, reside in this city.

I will now close this chapter with a list of the preceding churches, palaces, etc., as they lie near each other.

(1) *Il Pellicano*, also called *l'Hotel des Armes d'Angleterre*, and kept by Gasperini, is an excellent inn, where dinners are better cooked and more comfortably served than at any of the other hotels. Gasperini repairs English travelling, carriages particularly well. Schneider's Hotel is the most magnificent, very large, handsomely furnished and the best.

Madam Hobert keeps also an Inn in the Palazzo Acciajoli, and serves with great attention and propriety, the *Quattro Nazioni*, and the *Nuova York*, are likewise good inns; and at 4380, Piazza S. Maria Novella, travellers may be comfortably accommodated with board and lodging, for a moderate price, by *Madame Merveilleux du Plantis*, an English lady of high respectability, married to a captain in the royal army of France.

(2) Persons who wish to preserve health in Tuscany should be careful never to eat sweet things made with orange-flower water, falsely so called; it being, in the country, a distillation from the Italian laurel leaf, (the bay which is poisonous.

Duomo—Campanile—Battisterio di S. Giovanni—Palazzo Riccardi—Chiesa di S. Marco—Reale Accademia—L'Oratorio dello Scalzo—Spedale di Bonifazio—Porta S. Gallo—Arco trionfale—Statua di Ferdinando I., alla Piazza del Annunziata—Chiesa di S. Maria Maddalena de' Pazzi—Casa dei Poveri—Chiesa di Santa Croce—Chiesa di S. Ambrogio—Palazzo Buonarroti—Chiesa di Santa Maria Nuova—suo Spedale—Chiesa di S. Lorenzo—Libreria Mediceo-Laurenziana—Cappella Reale—Basso di S. Lorenzo—Chiesa di S. Lorenzo—Chiesa di Santa Maria Novella—Palazzo Torsini—Palazzo Strozzi—Colonna di granito alla Piazza della Trinità—Ponte della Trinità—Palazzo Gerini—Galleria Ducale—Palazzo Vecchio—Loggia—Fontana—Statua di Cosimo I.—Palazzo Uguccioni—Chiesa d' Or San Michele—L' Ercole and Nessus di Giovanni di Bologna—Palazzo Mozzi—Palazzo Pitti—Giardino di Boboli—Chiesa di S. Spirito—Chiesa del Carmine—Porta Romana.

CAPTER IV.

FLORENCE.

Festa di San Giovanni—Corso dei Barberi—Game, called Pallone—Environs of Florence—Royal Cascine—Careggi de' Medici—Anecdote respecting the Physician of Lorenzo il Magnifico—Poggio Imperiale—Pratolino—Fiesole—Val-lombrosa—Abbey of Camaldoli—Convent of Lavernia—Character of the Florentines—Tuscan Peasantry—their behaviour at a Ball—Anecdote relative to a Poor Foundling—Laws of Leopoldo—Population of Tuscany.

I CANNOT close my account of this city, without mentioning the ceremonies of the *Festa di S. Giovanni*, the patron saint of Florence, on the vigil of which is the *Corsa dei Cocchi*, or chariot-race, probably an epitome of the ancient Etruscan games. This

exhibition takes place in the Piazza of S. Maria Novella. At the upper and lower end of the piazza are obelisks, to each of which is fastened a cord, whose centre is held up by six poles, supported by men clothed in ancient costume. Round the piazza, in an amphitheatrical form, are scaffoldings, ornamented with rough fresco paintings of urns, etc., which produce, however, a good effect; at the upper end is the sovereign's box, handsomely decorated; under the scaffoldings are posted horse and foot-guards, and round the piazza, above the scaffoldings, are balconies, windows, and even house-tops, crowded with spectators.

On the morning of the Festa di S. Giovanni homage used to be paid by all the Tuscan cities to their prince, but this custom is, for the present, abandoned, owing to the pageants which represented the several cities having been nearly destroyed by the French.

In the afternoon of this day is the *Corso dei Barberi*, a race performed by horses without riders, and which, from the multitude of spectators, the splendor of the equipages, and the gallant appearance of the troops who attend their sovereign, is an extremely gay sight. The horses have, fastened to their bodies, little spurs, so contrived that the quicker the animal gallops, the more they run into him. The race-ground is the longest street at Florence, where many of the spectators stand, without any defence whatsoever, frequently meeting with accidents by urging the horses on. When these animals reach the goal, they are stopped by a large piece of canvass, which several men hold up; the sovereign then announces the winning horse, and thus ends this amusement, which is followed by a pretty exhibition of fire works at the Palazzo-Vecchio.

The game called *Pallone*, a favourite exercise at Florence, also merits notice, because it was played by the ancient Romans; who are described as striking the *follis* with the arm guarded, for that purpose, by a wooden gauntlet: the mode of playing continues precisely the same to the present moment; and this game, like

most of the ancient exercises, is well calculated to give courage and strength.

The environs of Florence are extremely interesting. The usual airing of the upper ranks of persons is to the *Royal Farms*, or *Cascine*; which are open to the public at all hours; though it is deemed unwholesome to walk, ride, or drive, in these beautiful farms very early in the morning; and equally prejudicial to remain there after sun-set.

Careggi de' Medici. about three miles from the Porta San Gallo, was the favourite retreat of Lorenzo *il Magnifico*; and in the hall of this villa the Platonic Society used to assemble, and form plans for those stately edifices, and patriotic institutions by which Lorenzo benefited and embellished his country. The house stands upon an eminence, whence the ground falls gradually almost every way; opening, on one side, to a noble view of Florence; on another, to a boundless prospect of Val d'Arno; while, on another, rise mountains, covered with neat farm-houses and magnificent villas; and, on another, vaults Fiesole, dignified with ruins of ancient Greek and Roman splendour; and, to complete the deliciousness of the situation, cool and refreshing breezes almost constantly blow, about noon, from the Gulf of Spezia, and make the fortunate inhabitants of Careggi unconscious of oppressive heat, even in the dog-days:—no wonder, therefore, that the elegant and wise Lorenzo should have called this, his favourite abode! Careggi, like the generality of Tuscan villas, is built upon arches; and consists of an immense ground-floor with a spacious hall in its centre, and several surrounding rooms; every ceiling being arched, and every apartment cool. Above stairs is another large hall, with a handsome suite of rooms, terminated by a terrace: and round the third story runs a gallery which commands a prospect so extensive that it seems to overlook all Tuscany. On the outside of the house are noble porticos. The water at this villa is peculiarly fine; owing, in some measure, to the following circumstance. When the great Lorenzo laboured under his last illness,

a famous physician of Padua was summoned to attend him; he did so, and exerted his utmost skill; but to no purpose—Lorenzo died;—when some of his household, frantic with grief, met the unsuccessful physician, and threw him down the well in the quadrangle. The dead body was, of course, drawn up; and the well so nicely cleaned, that its water has, ever since, been super-excellent. It is remarkable that the above-named physician, when resident at Padua, had his nativity cast, and was told he would be drowned, therefore, quitted Padua, whence he was frequently compelled to go by water to Venice, and came to settle at Florence, as a place where water-carriage was unnecessary; thus furnishing an example

————That human foresight
In vain essays to'scape th' uneirring stroke
Of Heaven-directed Destiny!

Poggio Imperiale, about one mile from the Porta Romana, is a royal Villa containing an admired statue of Adonis, by Buonaroti; and portraits of Petrarca, and Laura, by Albert Durer. The prospects from this spot are beautiful; and not far hence stands the Monastery of S. Matteo in Arcetri, near which are vineyards that produce the celebrated wine called *Verdea*.

Pratolino, a royal Villa about six miles from the Porta S. Gallo, is famous for its garden; which contains water-works, and a statue of the Apennine sixty feet in height, by Giovanni di Bologna.

On the way to Pratolino is the modern Campo-Santo of Florence.

Fiesole, anciently *Faesulae*, one of the twelve great cities of Etruria, is proudly seated, on a summit of the Apennine, in a most enchanting situation, about three miles and a half from the Porta Pinti, by the Majano-road. Light carriages may go with perfect ease and safety, so far as S. Domenico, which is two-thirds of the way: but thence, to the Franciscan Convent, at Fiesole, the best conveyance is a *traineau*; which the Peasants at S. Domenico can always furnish. Between

the latter place and Fiesole is the Doccia; a monastery built by Buonaroti, and deliciously situated. *The ancient Etruscan town of Fiesole* is supposed to have been destroyed by an earthquake, long before the period when Sylla founded a colony there: the Walls of this town, however, are in several places discoverable: and it seems evident, from the manner in which they present themselves, that they were thrown down by some convulsion of nature: they appear to have originally consisted of large stones without cement, like the walls of Pompeii and Pæstum. Here, likewise, are remains of an Amphitheatre, built on the side of a hill, as was the Grecian custom; the shape and size of the edifice, some of the staircase, seats, and caves for the wild beasts, together with the reservoir of water which belonged to this theatre, may be traced (1): and here also, is an ancient Temple, now roofed, and made into a church. Fourteen fine columns with Ionic capitals, the pavement, and the altar of the ancient building still remain; though the altar has been moved from its original situation. This temple is supposed to have been dedicated to Bacchus. The walls of the Roman town may, in some places, be traced; as may the pavement of the streets, which resembles that of Pompeii. The modern town, if it may be so called, contains a Cathedral, built in 1028, apparently on the site of an ancient temple; and adorned with Sculpture by Mino da Fiesole, and Andrea Ferrucci, Fiesolano; and likewise with a picture of the martyrdom of S. Thomas, by Volterrano; here, also, are, an episcopal palace, a Seminary, and a Franciscan Convent, which last stands on the spot called *Rocca dei Fiesolani*.

Vallombrosa, about fourteen miles distant from

(7) The Etrurians are famed for having invented Amphitheatres; together with the games called *Curuli*, and *Certami dei Cavalli*; and about the year of Rome 400; comedians were invited, by the Romans, to come from Etruria, and perform plays, for the first time, at Rome; the Romans thinking these new games might appease the gods; and stop a then raging sickness.

Fiesole, is well worth notice; not only because it has been immortalized by Milton, but likewise on account of the beauty of the country, and the noble Badia of Vallombrosa, which still contains fine paintings; though the finest were, I believe, removed when the Convent was suppressed. Vallombrosa itself has suffered very little from being under the dominion of France: but the Badia is not yet re-established. Mules are the necessary conveyance for persons who cannot walk; there being no carriage road to the Convent.

Lovers of wild scenery would be gratified by proceeding from Vallombrosa to the *Abbey of Camaldoli*, about thirty-six miles from Florence; and thence to the *Convent of Lavernia* (*mons Alvernus*,) about fourteen miles further. The former of these Convents was suppressed by the French; who cut down much of the fine wood belonging to it: now, however, this Convent is re-established; though its inhabitants, about thirty in number, are too poor to entertain visitors gratis; and therefore Travellers, after eating or sleeping under its roof, usually make a present to the community. The convent of Lavernia never was disturbed by the French; and contains, at present, about sixty Capuchins.

The modern Florentines, like their Etrurian ancestors, are fond of learning, arts, and sciences; and, what is more estimable and endearing to Foreigners, they are, generally speaking, good-humoured, warm-hearted and friendly; such, at least, have I found them, for many successive years. The Tuscan peasantry, considered collectively, are pure in their morals and pastoral in their manner of living; and the peculiar comeliness of both sexes is very striking, especially in that tract of country which extends from Florence to Pescia: but it is only among the peasantry that one can form a just idea of Italian beauty; and perhaps I might add, it is only among the peasantry one can form a just idea of the Italian character; inhabitants of populous cities being nearly alike whether in London, Paris, Vienna, Florence, or Rome. The men are tall, robust, finely proportioned,

and endowed with that entire self-possession which inspires respect, and perhaps a more favourable opinion of them than they really deserve. The women are of a middle stature; and were it not for bad stays, would be well made. They have large, languishing black eyes, accompanied by that expressive brow which constitutes the most remarkable and captivating part of an Italian countenance. Their manners are uncommonly graceful; and, instead of curtsying, they gently bow their bodies, and kiss the hand of a superior; a practice common, indeed, throughout Italy. When two young persons agree to marry, the banns are published three times in a parish church, after which they receive the nuptial benediction. The bride's portion is paid three days before marriage, one half in wearing-apparel, and the other half in money; which the bridegroom usually expends in purchasing jewels for his lady; which consist of a pearl necklace, cross and ear-rings, frequently intermixed with rubies; and worth from twenty to thirty pounds sterling: these jewels being considered by the man as the woman's exclusive property; indeed, money so invested may be looked upon as placed in a bank; while the interest received is that high gratification which the woman derives from exhibiting her ornaments on gala-days; and these ornaments continue in the family for ages, unless the pressing call of necessity compel them to be pawned, or sold. When the *Sposa* is taken in labour, the husband, after procuring medical help, deems it his next duty to get some of what is called the life-giving plant (*aleatrice* the peasants call it,) which he places on her bed; and without which, he believes his child cannot be born. This custom is derived from the Greeks (1). About a fortnight after the birth of the infant, its parents give what they denominate a *scapponata*, or christening dinner (2), to their relations; on

(1) Some of the Grecian ladies used to hold palm-branches in their hands, in order to procure an easy delivery.

(2) Children in Roman-Catholic countries, however, are christened immediately after their birth.

which occasion every guest brings a present, as was the practice at Athens; and the dinner is served dish, by dish, likewise an ancient custom. On the husband's demise the eldest son becomes heir-at-law; but is obliged to portion his sisters; and either maintain his mother or return her dower (1): all his relations frequently live with him: but the largeness of the family creates no confusion; there being a superior over the men, and another over the women, who allot, to every person, their business; which is thus kept distinct. A Tuscan farmer shares equally with his lord in the produce of an estate; and the owner even provides seeds, plants, manure, implements of husbandry, in short, whatever may be requisite for the cultivation of the land. The upper class of farmers usually possess a horse and a market-cart, a waggon, and a pair of large dove-coloured oxen, who draw the vaggon and the plough, whose colour seldom, if ever, varies throughout Italy, and whose beauty is as remarkable as that of their masters. The female peasants, beside working in the vineyards almost equally hard with the men, often earn money by keeping poultry, and sometimes one or two lambs; whose fleecy coats the children decorate, on the Festa di San Giovanni, with scarlet ribbons tied in fantastic knots: and by the aid of money thus acquired, wearing-apparel, and other necessities, are purchased. The Arcadian dresses and lovely countenances of these peasants arrest every eye, and show them, perhaps too plainly how strong are their powers of attraction (2). The

(1) An elder son among the Greeks was obliged either to maintain his mother, or return her dower: hence Telemachus, though he sustained great losses by means of Penelope's suitors thinks it imprudent to send her home to her father; because that could not be done without returning her dower—

„ I could not now repay so great a sum
To the old Man, should I dismiss her home
Against her will. „

HOMER'S *Odyssey*.

(2) I am sorry to say that the ancient costume of the

phraseology of the Florentine peasants is wonderfully elegant: but the most remarkable quality of these persons is their industry; for, during the hottest weather, they toil all day without sleep; and seldom retire early to rest: notwithstanding this fatigue, they live almost entirely upon bread, fruit, pulse, and the common wine of the country: however, though their diet is light, and their bodily exertion almost perpetual, they commonly attain old age; especially in the neighbourhood of Fiesole.

My family and I about twenty years go spent one summer at Careggi de' Medici, and another at Careggi di Riccardi; and during our residence in the latter villa, we invited all the surrounding peasants to a dance. Our ball-room was a lofty apartment sixty feet by thirty; and in the centre of the ceiling hung a lustre, composed of such light materials that every puff of wind gave it motions: indeed it had the appearance of being continually turned round by an invisible hand: this lustre we filled with candles; and the walls, which were adorned with full-length portraits of the Medici-Princes, we likewise decorated with festoons of vines, olive-branches, flowers, and lamps, so that the whole apartment resembled an illuminated arbour. At sun-set, on the appointed day, our guests appeared altogether upon a lawn leading to the villa, preceded by their own band of music: and no sooner did this procession reach our hall door, than the musicians struck up a lively tune; while the dancers, as they entered, formed a quadrille, which would have been applauded on any opera-stage. When this dance was finished, the female peasants advanced, in couples, to the top of the hall, where we were seated, paying their compliments to us with as much ease and elegance as if they had been educated in a court: and then commencing another quadrille, different from, but quite as pretty, as the first. With a succession of these dances we were amused till supper; after which

Tuscan peasants is less frequently worn than it used to be twenty years since.

our visitors, who had been regaled with punch, a liquor they particularly relish, came once more to us; when the women returned thanks for their entertainment, kissed our hands, and, presenting their own to their partners bowed and retired.

I cannot dismiss the subject of Tuscan peasantry, without mentioning another circumstance, which may, perhaps, serve to shew the grateful and delicate turn of mind possessed by these people.

One day, as we were walking near Careggi, we observed a girl, apparently about fourteen years of age watching a flock of goats, and at the same time spinning with great diligence: her tattered garments bespoke extreme poverty; but her air was peculiarly dignified, and her countenance so interesting, that we were irresistibly impelled to present her with a few *crazie*. Joy and gratitude instantly animated her fine eyes while she exclaimed; "Never till this moment, was I worth so much money!"—"Struck by her words and manner, we inquired her name; likewise asking where her parents lived? "My name is Teresa," replied she; "but, alas, I have no parents. " "No parents!—who, then, takes care of you? "—"The Madonna. "—"But who brought you up? "—"A peasant in Vallombrosa: I was her nurse-child; and I have heard her say my parents delivered me into her care; but that she did not know their name. As I grew up she almost starved me; and, what was worse, beat me so cruelly, that, at length, I ran away from her. " And where do you live now? " "Yonder, in the plain (pointing to Val d'Arno); I have fortunately met with a mistress who feeds me, and lets me sleep in her barn: this is her flock. " "And are you happy now? " "O yes! very happy. At first, to be sure, it was lonesome sleeping in the barn by myself, tis so far from the house; but I am used to it now: and indeed I have not much time for sleep; being obliged to work at night when I come home; and I always go out with the goats at day-break: however, I do very well; for I get plenty of bread and grapes; and my mistress never beats me. " After learning thus much

we presented our new acquaintance with a paul—but to describe the ecstasy this gift produced is impossible.—“ Now,” cried she (when a flood of tears had enabled her to speak), “ now I can purchase a *corona* (1) now I can go to mass, and petition the Madonna to preserve my kind benefactress!

On taking leave of this interesting creature, we desired she would sometimes pay us a visit: our invitation, however, was only answered by a bow: and, to our regret, we neither saw nor heard of her again, till the day before our departure from Careggi; when it appeared that, immediately after her interview with us, she had been attacked by the small-pox, and was only just recovered.

During the next summer, although we again resided in the same neighbourhood, we, for a considerable time, saw nothing of Teresa. One day, however, we observed a beautiful white goat browsing near our house; and, on going out, perceived our *Protegée* with her whole flock. We now inquired, almost angrily why she had not visited us before?—“ I was fearful, of obtruding,” replied the scrupulous girl; “ but I have watched you at a distance, ladies, ever since your return; and I could not forbear coming rather nearer than usual to-day, in the hope that you might notice me.” We gave her a scudo, and again desired she would sometimes call upon us. “ No, ladies,” replied he, “ I am not properly dressed to enter your doors; but, with the scudo you have kindly given me, I shall immediately purchase a stock of flax; and then, should the Madonna bless me with health to work hard, I may soon be able, by selling my thread, to buy decent apparel, and wait upon you, clothed with the fruits of our bounty.”—And, indeed, it was not long ere we had the pleasure of seeing her come to visit us, neatly dressed, and exhibiting a picture of content.

According to the excellent laws of the Emperor Leo-

(12) Without a *corona*, she informed us, that she could not be permitted to go to mass.

poldo, father to the present Grand Duke of Tuscany; no man can be imprisoned for debt, though creditors have power to seize the property of their debtors; and no offence is punishable with death, though murderers are condemned to perpetual labour as galley-slaves; and to these, and many other equally wise regulations, made by Leopoldo, are attributable the almost total exemption from robbery and murder which this country has long enjoyed; and the increase to its population of two hundred thousand; an astonishing difference, as the original number was only one million.

CAPTER V.

PISA.

Situation, supposed origin, and present appearance of Pisa—Duomo—Baptistery—Campanile—Campo-Santo—Sonnet to Grief—Chiesa de'Cavalieri—Palazzo de'Cavalieri—Chiese di San Frediano—di S. Anna—di S. Caterina—di S. Paolo all'Orto—di S. Francesco—Church belonging to the Conservatorio di S. Silvestro—Chiese di S. Matteo—di S. Pierino—di S. Michele in Borgo—di S. Vito—della Spina—di S. Andrea in Chinessa—di S. Martino—Palazzo-Lanfranchi—Tonini—Lanfreducci—Casa-Mecherini—Palazzo-Seta—Royal Palace—Hospitals; etc.—University—Torre della Specola—Botanic Garden—Ancient Vapour-Bath—Suppressed Church of S. Felice—Subterranean part of S. Michele in Borgo—Aqueduct of Caldacoli—Modern Bath—Mountain of S. Giuliano—Modern Aqueduct—Canal—Royal Farm—Character of the Pisans—Hotels—Fountain Water—Theatre—Bridges—Rattle of the Bridge—Illumination in honour of S. Ranieri—Carnival—Climate.

As the road I took, from Florence through La Scala to Pisa, exhibits no particular objects of interest, I shall begin this chapter with an account of the last-named town.

Pisa, one of the twelve great cities of Etruria, stands on the banks of the Arno, forty-eight miles distant from Florence, fourteen from Leghorn, and six from the Mediterranean sea. Strabo says, it was built by the Arcadians

soon after the Trojan war; while other authors suppose it yet more ancient: and, in modern times, it has been the capital of a great republic, whose conquering fleet was a terror to the Saracens, a scourge to the African corsairs, and a check upon the ambition of Genoa: and with innumerable spoils, taken from the first-mentioned people, most of the present buildings at Pisa were erected. This city is, next to Florence, the largest in Tuscany; but though its walls are nearly five miles in circumference, they do not, at the present moment, contain above eighteen thousand persons. The streets are wide, straight, and excellently paved; the bridges elegant; the quay is one of the finest in Europe; and the situation of the Cathedral, Baptistery, Leaning Tower, and Campo-Santo, renders these majestic edifices particularly striking and beautiful. The Arno traverses the city in the form of a crescent; and divides it nearly into two equal parts.

The Duomo, a Gothic structure, in the shape of a Latin cross, built, (as I have already mentioned,) in the eleventh century, under the guidance of Buschetto, a Grecian, is remarkable for the richness and variety of its marbles; and, next to the cathedrals of Milan and Vienna, perhaps the finest church of its kind in Italy. The eastern front is ornamented with an immense number of columns; some of which are Grecian marble, others oriental granite, and one is porphyry: among these the most striking are six magnificent columns which adorn the three celebrated modern bronze-doors; and are said to be either Grecian or Egyptian workmanship. The modern doors were designed by Giovanni di Bologna, and cast by P. D. Portigiani: that in the centre, deemed the least beautiful of the three, represents the life of the Madonna; and is surrounded by figures of Saints and prophets, and embellished with an elegant border of foliage, fruits, and flowers. Those on the right and left present the life of the Saviour, beginning with his birth, and ending with his crucifixion; they are likewise embellished with a border, nearly similar to the one already described. The mosaics, in the arches above the

doors, were done by Filippo di Lorenzo Palidini. The architrave of the eastern door was taken from an ancient edifice: and the bronze-door which fronts the Campanile, is esteemed for its antiquity; though not remarkable for merit of any other kind. The inside of the church is adorned with seventy-four lofty columns; sixty-two of which are oriental granite; and the rest rare marble: and although most of these columns were originally unequal in height, and consequently ill-adapted to match, yet so well has the architect disposed of and added to them, that even the most observing eye perceives no want of symmetry. Twelve altars, designed by Buonaroti and executed by Stagio Stagi, adorn the walls of this edifice. The high-altar is magnificently decorated with lapis lazuli (1), verde antique, brocatello di Spagna, bronze gilt, giallo di Siena, etc.: the tribuna contains two porphyry columns, whose capitals and bases are peculiarly elegant; that near the episcopal throne is embellished with the best works of Stagi, and bears a bronze angel greatly admired. The decorations of the opposite column were executed by Foggini: and the group of angels on a golden field, which adorn the great arch, by Ghirlandajo, the masters of Buonaroti. The seats for the canons, (a sort of wooden mosaic introduced into Tuscany in the time of Brunellesco,) merit notice. The four pictures of S. Peter, S. John, S. Margherita, and S. Caterina, are by Andrea del Sarto; and the mosaic on the ceiling, representing the Saviour, the Madonna, and S. John, was executed by Gaddo Gaddi and other artists, in 1321. On the right side of the great cross is the Chapel of S. Ranieri; whose sarcophagus rests on a pedestal of red Egyptian granite, adorned with other valuable marbles: the sarcophagus is of verde di Polcevera, the altar of giallo di Siena, and the balustrades are of inlaid marble: the whole was executed by B. G. Foggini, at the command

(1) Lapis lazuli is said to be the *Cynaëum* of the ancients; and Great Tartary is supposed to produce the best.

of Cosimo III., in honour of S. Ranieri, who died in 1161, and was proclaimed, by the Pisans, their Patron Saint. This chapel contains a mosaic, by Gaddo Gaddi, representing the Madonna enthroned and attended by angels; and an antique Grecian, or Roman statue, said to represent Mars, though now called S. Efeso. On the left side of the great cross is the Chapel of the Holy Sacrament; which contains a ciborio of massy silver, and an altar adorned with silver *bassi-rilievi*; both well executed, after the designs of Foggini: the balustrades are of inlaid marble; and here, likewise, is a mosaic, by Gaddo Gaddi, representing the Annunciation. At the bottom of the church, over the great entrance-doors, is a beautiful Bar, or gallery, ornamented with *bassi-rilievi*, by Giovanni, the son of Niccolo Pisano; and it is much to be lamented that this fine work which originally adorned a pulpit, is now placed so high, that its merits are scarcely discernible: it represents scriptural histories. The centre-aisle contains a pulpit of inlaid marble, supported by two small columns; the one porphyry, the other oriental brocatello; and the first is deemed particularly curious from consisting of various pieces so well joined that it may be properly denominat-
ed Breccia porfirea: the second is deemed the finest specimen of its sort in Italy. The pillar, on the right, which supports the cupola, is adorned with a picture by F. B. Gozzoli, who lived in the fifteenth century; it represents S. Thomas Aquinas disputing with an assembly of doctors; and the pillar, on the left, is adorned with a picture of S. Agnes, by Andrea del Sarto! Among the pictures which I have not already mentioned, those best worth notice are—the Madonna and our Saviour surrounded with saints, attributed to Pierino del Vaga and G. A. Sogliani—S. Ranieri putting on the religious habit, by Cav. B. Luti—the death of S. Ranieri, by Cav. G. Melani, who flourished in the seventeenth century—the three Maries at the foot of the cross, by G. Bilivert—the adoration of the serpent in the wilderness, by O. Riminaldi—Habakkuk borne by an angel, by Bilivert—Judith giving the head of Holofernes to her

servant, and the Madonna, our Saviour and saints, originally painted by Passignano, and added to by Tempesti—God the Father, Raphael, and other angels, by Salembini—and the institution of the Lord's Supper, by Tempesti. The bronze Griffin on the top of the Duomo is a curious antique *intaglio*, supposed to be Egyptian workmanship.

The Baptistery, a German-Gothic structure, erected (as has been already mentioned) by Diotisalvi, in the twelfth century, is an octagon of white marble, whose principal entrance is embellished with two large and two small columns, similar to those which adorn the great doors of the Duomo.

The inside of this edifice resembles an ancient temple. Twelve arches, supported by eight vast columns of Sardinian granite, and four pilasters of white marble, serve as the base to a second row of pilasters, on which rests the cupola. The capitals, both of pillars, and pilasters are antique. The Font, elevated on three steps of beautiful marble, is adorned with *intagli* and mosaics, so well executed, that they appear to have been done long before the building. On the margin are four places for the immersion of infants; and, in the centre, is a large basin for the immersion of adults: this practice of immersion, however, has been abandoned since the thirteenth century. The Pulpit, one of Niccolo Pisano's best works, is supported by nine columns of precious marble, and ornamented with *bassi-rilievi*, formed out of oriental alabaster and Parian marble. The first piece represents the birth of our Saviour—the second, the adoration of the Magi—the third, the Presentation in the Temple—the fourth, the Crucifixion (much inferior to the rest)—the fifth, the last Judgment. This Baptistery was finished in 1153; at which period Pisa is said to have been so populous, that a voluntary contribution of one florin, from every family, sufficed to pay for this noble edifice (1).

(1) Pisa, at the period above-named, was supposed to contain 13,500 families; and, reckoning five persons to each

The Campanile, or Leaning Tower, begun by Guglielmo, a German, and Bonnano, Pisano, about the year 1174, is of a circular form, nearly 190 feet in height, and declining above 13 feet from its perpendicular. This beautiful edifice consists of eight stories, adorned with two hundred and seven columns of granite and other marbles, many of which have evidently been taken from ancient buildings. According to the opinion of the most respectable writers, it appears that this tower originally was straight: though some accidental cause, such as an earth-quake, the great fire of Pisa, or the natural looseness of the soil, has produced its present extraordinary inclination: and in that part of the Campo-Santo where the life of S. Ranieri is painted, we see this now leaning tower perfectly upright, and consisting of seven stories only: may not therefore, the eighth story, which rather inclines on the contrary side to the others, have been added, in latter times, as a balance, to prevent the whole edifice from falling? The stairs leading up to the summit of this tower are easy of ascent and the view from the eighth gallery is very extensive.

The Campo-Santo, or ancient burial-ground, the most beautiful edifice at Pisa, and unique in its kind, is a vast rectangle, surrounded by sixty-two light and elegant Gothic arcades of white marble, and naved with the same. Archbishop Ubaldo Lanfranchi, who was contemporary with Richard *Coeur-de-lion*, and his brother warrior in the Holy Land, brought to Pisa a large quantity of earth from Mount-Calvary, and deposited it on the spot round which the walls of the Campo-Santo are now erected. He is, therefore, supposed to have given the first idea of this edifice in 1200; and the present structure, eighteen years afterward, was commenced under the direction of Giovanni, Pisano, who finished it in 1283. The statues over the principal door are by Giovanni, Pisano; they stand in a kind of

family, the number of inhabitants will amount to 67,000—but the population of this city, during its most flourishing state, is said to have amounted to 130,000.

temple, and, among them, is the sculptor himself, kneeling to the Madonna. The sarcophagi under the arcades are chiefly of Parian marble. Here is the Tomb of the Countess Beatrice, who died in 1113, and was mother to the celebrated Countess Matilda, the last descendant from the Counts of Tuscany. On this Sarcophagus is represented, in *basso-rilievo*, the chase of Meleager, according to some opinions, and the story of Phædra and Hippolitus, according to others: however, be this as it may, the merit of the work proves it an ancient production, applied, in latter ages, to its present use; and it is supposed that this sarcophagus was the model from which Niccolo, Pisano, and his son, used, to study. Here, likewise, is an ancient Vase, embellished with *bassi-rilievi*, representing Bacchanalian mysteries, and which seems to have been one of the vessels employed by the Greeks and Romans in their religious ceremonies. Round the walls are fresco-paintings of the fourteenth and fifteenth century; which, however deficient in many respects, cannot but yield pleasure to those persons who wish, on their entrance into Italy, to view the works of the Revivers of an art afterward brought to exquisite perfection. In the first division of the arcade, on the western wall, are six large pictures, representing the life of S. Ranieri; the three upper ones being, by Simone Memmi; the three under ones, by Antonio, called Veneziano: and they particularly merit notice, on account of the costume accurately preserved throughout them all, and likewise because they show how ships were armed and rigged in the days of S. Ranieri. In one of these pictures is the Campanile; they all are supposed to have been begun in 1300. The second division contains six paintings, representing the life and death of Saints Efeso and Potito, done by Spinelli, Are-tino, about the year 1400. The third division contains six paintings, representing the history of Job, by Giotto; so injured, however, by the hand of time, that it is difficult to distinguish them, although, in 1623, they were retouched, by Maruscelli. The other paintings of this arcade are said to have been done by Nelli di

Vanni, Pisano. The two first pictures in the second arcade represent the history of Esther, by Ghirlandajo; retouched, however, by Aurelio, or Baccio Lomi. The second division of this arcade contains the history of Judith; which is modern, ill-done, and damaged. The first division of the northern arcade contains four pictures, representing the Creation, by Buffalmacco, who flourished in the beginning of the fourteenth century. The other paintings which adorn this arcade (those over the doors of the chapels excepted) represent the principal events of the book of Genesis; and were begun by B. Gozzoli, in 1484, and finished in the short space of two years. The first of these numerous pictures contains the famous *Vergognosa* di Campo-Santo; and over the chapel-door is the adoration of the Magi, by which work Gozzoli established his reputation among the Pisans, and prevailed with them to employ him in painting their Campo-Santo; not merely on account of the general merit of the picture, but because it exhibited an excellent likeness of his mistress, a Pisan girl, whom he drew, to display his imitative powers. Over the same door is the Annunciation, attributed to Stefano, Fiorentino; and the fifth lower picture from this, is particularly interesting, as it contains several portraits of illustrious men, and among them that of Lorenzo de' Medicis. Over the door of the second chapel is the coronation of the Madonna, by Taddeo Bartoli; and in the fifth lower picture, beyond the chapel, are portraits of other illustrious men, among whom the painter has placed himself, though his figure is almost totally obliterated. These works, by Gozzoli, are, generally speaking, the best preserved of any in the Campo-Santo. The paintings of the eastern arcade, so far as the chapel-door, are by Zaccaria Rondinosi, Pisano, and were executed in 1666; they represent the history of King Ozia, and Balteshazzar's feast. Beyond the chapel are three paintings, said to be by Buffalmacco, and representing the crucifixion, resurrection, and ascension of the Saviour. The next picture which is in that part of the southern arcade not already described, represents the

triumphs of Death, and was done by Andrea Orgagna, who flourished in the middle of the fourteenth century: it contains several portraits. The second large picture, by the same master, is the universal Judgment, in which Solomon is represented as dubious whether he may go to Heaven or Hell. The next picture, or rather a compartment of the last, represents Dante's *Inferno*; and was painted by Bernardo Orgagna, brother to Andrea and restored by Sollazino, who flourished about the year 1530. The fourth picture represents the history of the Anchorites, by Laurati, the pupil of Giotto: and over the great door is an Assumption, by Simone Memmi, one of the best preserved pictures of the fourteenth century.

It is remarkable that, among the immense number of countenances contained in these paintings, we scarcely find two alike. The faces, generally speaking, are well done; the figures and drapery stiff; the perspective is bad; but the borders, which from the several compartments, are particularly elegant. Among the monuments is that of Count Algarotti, erected by Frederic the Great, of Prussia; but remarkable only for the beauty of the marble: near this is the sarcophagus of G. F. Vegio, by Taddo; and, in the eastern arcade, is the monument of Filippo Decio; who had it erected in his life-time; giving, as a reason, "That he feared posterity would not have done it for him, "This monument is by Stagio Stagi. Under Orgagna's picture of the triumphs of Death stands an ancient Roman Mile-stone; which was discovered on the Via-Emilia, near Rimazano, and thence transported to Pisa; and on each side of this column is an inscription, the one to the memory of Lucius, and the other to that of Caius Cæsar, the adopted sons of Augustus. Six hundred ancient families of Pisa, beside many illustrious characters of different nations, are said to be interred in the Campo-Santo.

The solemn grandeur of this burial-ground, prompted me to compose the following sonnet to Grief; which I am tempted to insert, because it is descriptive of the Campo-Santo:

STRUCTURE unmatch'd! which braves the lapse of Time!
Fit cradle the reviving arts to rear!

Light, as the paper Nautilus, appear
Thy arches, of Pisano's works the prime.
Famed Campo-Santo! where the mighty Dead
Of elder days, in Parian marble sleep.

Say, who is she, that ever seems to keep
Watch o'er thy precincts; save when mortal tread
Invades the awful stillness of the scene?

Then, struggling to suppress the heavy sigh,
And brushing the big tear-drop from her eye,
She veils her face—and glides yon tombs between.
'Tis GRIEF!—by that thick veil the Maid I know,
Moisten'd with tears which never cease to flow.

The Chiesa de' Cavalieri, or Church of S. Stefano, from whom the square in which it stands is named, was built by Vasari: the high-altar, by Foggini, is of porphyry; so likewise is the sarcophagus above it, reputed to contain the bones of S. Stephen; and the bronze-chair, suspended over the sarcophagus, was presented by Innocent XII. to Cosimo III. On the ceiling are six paintings relative to the Knights of S. Stefano; the two first by Ligozzi, the two next by Empoli, the fifth, by Cigoli, and the last, which represents Cosimo I., receiving the habit of the order, is by Cristofaro Allori. On the walls and ceiling are trophies taken from the Infidels, by the Knights of S. Stefano. This church contains a very curious organ; reputed to be the finest in Europe; a nativity, by Bronzino; and a silver crucifix, by Algardi.

The Palazzo de' Cavalieri, situated in the same square, was built by Vasari; and, over the principal entrance are busts of six Grand Masters of the order, beginning with Cosimo I., who instituted these Knights to defend the Mediterranean against Turks and Corsairs, by means of galleys, on board of which every Knight was compelled to serve three years ere he could be finally received into the order: but, when peace was established between Barbary and the Tuscans, the knights and their galleys became useless; insomuch that the latter were, in 1755, all broken up and destroyed.

Near to the Palazzo de'Cavalieri, there formerly stood a building, now totally demolished, which was called the Tower of Famine, from having been the prison of Ugolino (1).

The Chiesa di S. Frediano, which is supported by columns of oriental granite with ancient capitals, contains a painting of our Saviour on the cross, done, in the thirteenth century by Giunto, Pisano.

The Chiesa di S. Anna contains a curious representation of our Saviour on the cross, wrought in wood, on the tabernacle of the high-altar: and this wooden sculpture of which there are several specimens in Pisa, is attributed to G. Giaccobi, Pisano.

The Chiesa di S. Caterina contains a curious picture, by F. Traini, one of the most skilful disciples of Andrea Orgagna: this picture represents S. Thomas Aquinas surrounded by the fathers of the church, among whom is a portrait of Urban VI.; at the feet of these are several philosophers and heretics, with their works torn in pieces; and what seems very incongruous, S. Thomas himself is placed between Plato and Aristotle, who are presenting him with their literary productions.

The Chiesa di S. Paolo all' Orto contains a head of our Saviour, which appears to have been done in the twelfth century.

The Chiesa di S. Francesco, supposed to have been built after the designs of Niccolo, Pisano, contains a Chapel dedicated to S. Antonio da Padova, and painted by Salembini and Maruscelli—a Chapel painted

(1) Count Ugolino, a Pisan nobleman, entered into a conspiracy with Archbishop Rugiero, to depose the governor of Pisa; in which enterprise, having succeeded, Ugolino assumed the government of the city: but the Archbishop, jealous of this power, incited the people against him; attacked his palace, seized his person, and cast him and his family into prison; till, at length, refusing them food, and throwing the key of their dungeon into the Arno, he left them, in this dreadful situation, to be starved to death!

See DANTE'S *Inferno*, Canto XXXIII.

by Passignano; together with a Madonna and Child, said to have been done in the fourteenth century—another Chapel (near the Sacristy) the paintings in which are attributed to Spinello, Aretino, who likewise did the large picture over the Sacristy-door—a picture, in the Sacristy, by Giotto, of S. Francesco receiving the elect: and, in the Sacristy-chapel, the Madonna and saints, painted in 1595, by T. Bartoli. In the Cloister to the right of the little steps which lead into the church, the bones of Ugolino, his sons, and nephews, were, according to tradition, deposited.

The Church belonging to the Conservatorio di S. Silvestro contains two antique paintings, by Guittori; and a small *basso-relievo*, in *terra cotta*, attributed to Luca della Robbia, the inventor of painting upon glass.

The Chiesa di S. Matteo, built by the brothers Melani, is remarkable for the fresco-paintings of those artists, which are so skilfully managed as to make the roof appear wonderfully higher than it really is.

The Chiesa di S. Pierino, supposed to have been an ancient heathen temple, contains a Madonna, painted on the wall, and a crucifix, by Giunto, Pisano. The ornaments on the outside of the great door are ancient and beautiful; the pavement is of *pietre dure*; and the edifice stands on an ancient Bone-house, which contains two sarcophagi of Parian marble, together with paintings, in the style of those which adorn the Campo-santo.

The Chiesa di S. Michele in Borgo, said to have been built before the eleventh century, by Guglielmo Pisano, is incrustated with cerulean marble, supported by ancient columns of Granitello, and adorned with a marble crucifix, wrought by Niccolo, Pisano, and originally placed in the Campo-Santo. The Madonna, under the crucifix, is supposed to be one of the most ancient paintings in Pisa. The cupola, the upper nave, the vision of S. Romualdo, the expedition to Majorca and Minorca, and the institution of the Foundling Hospital, are all painted by Guidotti.

The Chiesa di S. Vito, or, more properly speaking, the Cappella di S. Ranieri, contains a fresco representing the death of the Saint, and executed, many years since, by Tempesti, in his best manner. The surrounding architectural ornaments are by Cioff

The Chiesa della Spina exhibits monuments of the ancient Pisan school of sculpture, namely, the Madonna and our Saviour, S. John and S. Peter, by Nino, Pisan one of the Revivers of the art; two figures attributed to Moschino; and a half-length Madonna, by Nino.

The Chiesa di S. Andrea in Chinseca contains a valuable monument of the Greco-Pisano school, namely our Saviour on the cross; which appears to have been done in the thirteenth century.

The Chiesa di S. Martino contains a crucifix, by Giunta Pisano (1).

The Palazzo-Lanfranchi, on that side of the Arno called *Parte di mezzo-giorno*, was built after the design of Buonaroti.

The Palazzo-Tonini contains two paintings, a fresco, from Tasso's *Gerusalemme*, begun by Melanconi and finished by Tommasi, his scholar.

The Palazzo-Lanfreducci, which is incrustated with statuary marble, has a chain, and these words over the door; „*Alla giornata*,—many tales are told in consequence; but none of them seem sufficiently authenticated to be worth relating. This palace contains a celebrated picture, by Guido, the subject of which is sacred and profane love, represented by two boys; perhaps the subject of this picture may have been taken from Plato, who says, there are two Cupids, as different as day and night; the one possessing every virtue, the other every vice.

Casa-Mecherini, on the opposite side of the Arno and called *Parte di Tramontana*, contains a celebrated

(1) The Churches at Pisa contain many Paintings, and old Tuscan mastets, which I have not mentioned; and minute descriptions of them may be found in Morrona's History of Pisa.

ted Sibyl, by Guercino ; with frescos by Tempesti and Cioffo.

The Palazzo-Seta, in Via S. Cecilia, contains frescos by the brothers Melani ; as do the *Palazzo del Pubblico*, and the *Palazzo de'Priori*.

In *the regal Palace* the ceilings are painted with elegance ; and the furniture, though plain, is handsome.

The Hospitals are spacious ; and the *Loggia de' Banchi* and *Casino Nobili*, are fine buildings.

The University of Pisa was founded by the Emperor Henry VII. ; though in consequence of civil wars, it became almost annihilated, till the reing of Cosimo I. ; by whom it was re-established on the present plan, in 1543 : it has produced as many, if not more, learned men than any other public seminary in Italy:

The Torre della Specula, or Observatory, was erected about the year 1735 ; and is furnished with good instruments.

The botanic Garden was founded by Ferdinando, second son of Cosimo I. ; and has been greatly improved by Sig. Santi, one of the Professors of the University ; a Gentleman whose literary productions do honour both to his head and heart ; and whose kindness toward the British Nation has ever been such as to command their sincerest gratitude and highest esteem.

There seems little doubt that Pisa was a Roman colony, often visited by the Caesars ; and Nero, about the year 57, is said to have made an excursion to this city, with which he was so much pleased, that he embellished it with a magnificent palace and a temple dedicated to Diana, which stood at the entrance of the Lucca-gate. This temple was built in the form of a rotunda ; all of marble without ; the ceiling being an imitation of the starry firmament. The internal decorations, consisted of oriental marble columns, with various pieces of sculpture and painting ; the pavement was Egyptian marble, and the statue of the goddess stood in its centre. Whether the palace did, or did not enclose this temple, is unknown ; but the former is described as being highly ornamented, and of a vast

extent, containing baths, gardens, and fish-ponds; and it is added that Nero, in order to have it amply supplied with water, built the aqueduct of Monti-Pisani, which extended from Caldacolli to the Lucca-gate. Such is the account given of Nero's temple and palace: and it is certain that the buildings, of the *Hypocaustum*, extended from the Duomo to the vicinity of the Monastery of S. Zenone. It is equally certain that foundations of immense buildings have been discovered in the gardens which now occupy the space between the church of S. Zenone and the Duomo; that numberless pieces of marble are seen in the walls and buildings, which at present stand upon the above-named space; and two ruins, near the Lucca-gate, one of which has been recently demolished, were evidently parts of the Hypocaustum: these circumstances concur with several others to establish the truth of what I have advanced. The most respectable remains of these antiquities is the *Vapour Bath*, situated in a garden close to the Lucca-gate: this bath is an octagon, with four semi-circular niches; in the upper part of which are *terra-cotta* tubes of a triangular shape. Opposite to the entrance there appears to have been a place reserved for some marble ornament. The roof forms a semicircle, and contains eight places to admit light, beside an octagon aperture in the centre. The pavement, leading to the great furnace, was made of *calcistruzzo*, with a surface of marble one finger thick, to walk or lie down upon. It is probable that, under this marble pavement, there were vaulted rooms, where the attendants kept up perpetual fires: and some persons imagine that under every niche were vases filled with water, which, on being heated by the fires, impregnated the apartments with vapour. Ancient baths always consisted of four apartments, distinguished by the appellations of cold, tepid, hot, and sudatory; and the apartment called tepid, in the men's always communicated with the same apartment in the women's bath: and there is no doubt that the bath above described consisted of four apartments, as traces of them may

yet be discovered. From the appearance of the bath now remaining, it seems to have been lined throughout with marble ; and the six Grecian columns on the sides of the bronze doors of the Duomo, together with the other two, which ornament the principal door of the Baptistery, are supposed to have been taken from this building. In the garden adjoining to the bath, stood the Monastery of S. Zenone, vulgarly called S. Zeno ; of which, however, the Church only remains ; and in it are sarcophagi, which, though mutilated and almost defaced, till possess sufficient beauty to make us execrate the hand of avarice or barbarism which has thus destroyed these valuable remains of Grecian sculpture.

A house, belonging to the noble family Da Paulle, seems to have been formed out of the ruins of an ancient theatre ; judging from the granite columns of different orders discoverable in the walls.

In the suppressed Church of S. Felice are two columns of oriental granite, with capitals adorned by mythological figures, supposed to represent Jupiter, Harpocrates, Diana, Minerva, Isis, Ceres, and Genii. They probably belonged to a Roman temple, on the site of which the church of S. Felice is said to have been erected. The sculpture seems to be of Septimius Severus's time.

The subterranean part of S. Michele in Borgo deserves notice ; the pillars and walls are of *pietre verrucane*, the roof is tufo, and curiously ornamented with arabesques, resembling those which adorn Livia's baths at Rome, and not unlike, in style, to many of the paintings found in Herculaneum. This building could not have been a Christian church, because the primitive Christians adorned their churches with nothing but quotations from Holy Writ ; therefore it must, in all probability, have been erected previous to the time of Constantine.

The Aqueduct of Caldacolli, so called from the hot springs which supply it, is supposed to be that erected by Nero : eight arches may still be seen at the

distance of about two hundred yards from the modern baths of Pisa; and ruins of the whole are discoverable between this spot and the Lucca-gate.

No vestiges remain of the ancient Port of Pisa, mentioned by Strabo: but it is supposed to have been near the mouth of the Arno, and not far from Leghorn. We are told that this port was protected neither by mole nor pier; and though open to every wind, yet vessels rode securely on its bosom, owing to the size and tenacity of the weeds, which were so closely interwoven as to exclude the agitation of the sea.

The modern Baths, situated about three miles and a half to the north of Pisa, are elegant, commodious, and surrounded by several good lodging-houses. These baths, the most celebrated in Italy, have the reputation of being particularly beneficial in gouty cases, and diseases of the liver.

Two large fragments of columns with two capitals, which bear marks of remote antiquity, together with several other concurring circumstances, lead us to imagine these modern baths occupy the same ground with those mentioned by Strabo and Pliny.

The Mountain of S. Giuliano, which rises immediately above the baths, exhibits some curious caverns.

The modern Aqueduct, begun by Ferdinando I., and finished by his son, Cosimo II., is a magnificent work, worthy the Princes of the House of Medicis: it commences at a village, called Asciano, and extends to Pisa, a distance of four miles, conveying to that city the most pure and delicious water in Europe.

The Canal, which extends from Pisa to Leghorn, was made by Ferdinando I.

The royal Farm, or *Cascina*, near Pisa, situated in an extensive and beautiful forest of cork-trees, ever-green oaks, ec., and washed by the sea, is worth notice; as it contains camels, who, though foreigners, breed here, and are employed as beasts of burden; they are, however, much less numerous at present than they were twenty years ago. The Grand Duke, Leopoldo, was the first person who attempted to breed camels in Italy.

The nobility of Pisa, and all the gentlemen belonging to the University, are remarkably civil and kind to foreigners, the lower classes of people respectful and humane, but exacting.

The two principal Hotels in this city are, *Le tre Donzelle*, and *L'Uszero*, the former of which has the advantage in point of situation, and is, moreover, a tolerably good inn, though by no means so comfortable as private lodgings on that side of the quay called, *Parte di mezzo-giorno*, for, on the opposite side, and in many of the streets and squares, the houses are damp, and consequently unwholesome.

Travellers should be especially careful to send for the Fountain-Water of Pisa that flows through the Aqueduct; because the well-water, with which the houses are supplied, is seldom fit either for drinking or even for kitchen use.

The Theatre here is capacious, but not elegant.

The three Bridges, as I have already mentioned, are handsome, especially the middle one, which is composed of marble and *pietra verrucana*; and the mock fight, occasionally exhibited on this bridge, is perhaps almost the only remaining vestige of those martial games heretofore so famous among the Greeks and Romans. The amusement consists in a battle fought by 960 combatants, who, clothed in coats of mail, and armed with wooden clubs, dispute, fortyfive minutes, the passage of the bridge. The strongest combatants possess themselves of the field of battle, and when it is possible to employ stratagem they never let slip the opportunity, but to fight in earnest is forbidden; nevertheless this mock encounter frequently costs lives, and is, therefore, but seldom permitted, though one of the most beautiful exhibitions in Italy. Some authors tell us it was instituted by Pelops, son of Tantalus, King of Phrygia; others think it was established by Nero; while others believe it to have been originally celebrated in memory of the defeat of Musetto, King of Sardinia, which happened in the year 1005, upon a bridge at Pisa: but whoever the institutor might be,

the amusement is entered into, by the Pisans, with a degree of spirit that exceeds all description (1).

There is likewise, every third year, on the 17th of June, a singular and most beautiful illumination here, in honour of S. Ranieri. On this night the whole Lung'-Arno appears like an immense crescent of magnificent and regularly built palaces, studded with innumerable quantities of diamonds; some in the Tuscan, others in the Gothic, and others in the grotesque or Chinese style of architecture (which participates so much of the Egyptian, that many persons believe the Chinese were originally an Egyptian colony) (2). Add to this, the three bridges ornamented by temples blazing with jewels; and such is the scene which Pisa presents to view at this general illumination—no wonder, therefore, that Ariosto is said to have borrowed images from so splendid and singular an exhibition, which can only be likened to an enchanted city.

The immense length and beautiful curve of the Pisa-quay- contribute greatly to the splendor of these two exhibitions, the ground being so shaped that all the spectators are seen at once whether in balconies, carriages, on foot, or in boats upon the river: and the same cause renders the Carnival at Pisa particularly beautiful; for, during the last week of this whimsical diversion, the whole quay is filled with masks, from three in the afternoon till the commencement of the pastimes at the theatre.

The *Carneia*, or Carnival, appears to have been a festivity observed in most of the Grecian cities, but

(1) When a man stands candidate for the honour of being a combatant, he is cased in armour, and then beat for half an hour with wooden clubs; during which ceremony, should he happen to flinch, or cry out, he is rejected; but if he do neither, he is chosen.

(2) The belief that the Chinese were originally an Egyptian colony, has lately been strengthened by a discovery, in the Cabinet of Medals at Milan, of a Chinese work, containing drawings of nearly a thousand antique Vases, resembling those called Etruscan, and of Egyptian origin.

especially at Sparta, where it took birth about 675 years before the Christian era, in honour of Apollo, surnamed *Carneus*. It lasted nine days.

The climate of Pisa, during winter, is one of the best in Europe, though at other seasons not equally salubrious.

CHAPTER VI.

GENOA, NICE, TURIN, LEGHORN, LUCCA, etc.

Excursion from Pisa to Genoa—New Road—Harbour, Fanele, Fortifications, Streets, and Bridge of the latter City—Cathedral, and other Churches—Residenza dei Dogi—Palazzo Durazzo—University—Palazzo-Doria, and other Palaces—Hospitals—Albergo dei Poveri—Theatre—Hotels—Population—Provisions—Climate—Character of the Genoese—Description of Nice, and its Climate—Journey over the Maritime Alps to Turin—Population of that City—Bridge erected by the French—Regal Palace—Cathedral, and other Churches—Theatre—University—Public Garden and Ramparts—Hotels—Climate—Water—Environs—Alessandria—Plain of Marengo—New Road over the Bocchetta—Old Road—Leghorn—Harbour, Light-house, Fortifications, and other objects best worth notice in the Town and its Environs—Inns—Lucca—Population—Cathedral—Other Churches—Palazzo-Pubblico—Ancient Amphitheatre—Modern Theatre—Character of the Lucchesi—Seminary founded by the Princess Elise—Inn—Marlia—Bagni di Lucca—Environs of the Bagni—Peasantry—Mode of cultivating this part of the Apennine—Villas between the Baths of Lucca and the City—Road through Pistoja to Florence.

THE road from Pisa to Lerici is tolerably good, during summer, but at other seasons travellers frequently embark at Via-Reggio (a small sea-port belonging to the Lucchesi, and famous for the excellence of its fish,) going thence either in a deck-vessel or a felucca (1) to Genoa, between which city and Lerici there was

(1) A felucca is an open boat, which makes use both of sails and oars, always keeping near shore, and, in case of bad weather, running immediately into harbour.

only a mule-path when we made this excursion; the carriage-road, begun long since, is now, however, passable; though not finished: it lies at the edge of precipices without any fence to guard travellers from accidents; and through torrents difficult to ford; but it commands sublime scenery: and when parapet walls are erected on the heights, and bridges thrown over the torrents, (which may probably be accomplished in the course of two years,) this road will vie in excellence with those of Cenis and the Simplon. At present the only good inns on the new road are *La Posta*, at Pietra Santa: *L' Europa*, at La Spezia; and *Il Ponte*, at Sestri.

Between Pisa and Via-Reggio we crossed the Serchio, anciently the *Ansar*, in a ferry; finding, at the latter town, a tolerable inn, though unhealthily situated.

We then proceeded to Pietra Santa, placed in the neighbourhood of a marsh, the exhalations from which are extremely noxious, particularly toward sun-set. The inn here, being comfortable, is sometimes preferred, as a sleeping-place, to that at Massa, which cannot be commended; though in point of air and situation, the latter town is infinitely preferable to the former. Not far thence are quarries of Seravezza-marble. Massa, seated in a pleasant valley, near the sea, is small, but well-buitt; and contains a handsome Royal residence, together with some good pictures in its Churches and five miles distant from this town is Carrara, whose quarries produce marble, perhaps, for the purpose of sculpture, the most beautiful in the world; though, for want of proper care in transporting the blocks, they are frequently split and broken. Carrara contains nearly 3,500 inhabitants; and is built of marble, taken from the adjacent quarries, which are well worth seeing, and where fine crystals are often found: it owes much to its late Sovereign, the Princess Elise, who converted her Palace here into an Academy of Sculpture, richly stored with models, both ancient and modern, and well worth observation.

Having passed Lavenza, formerly *Aventia*, the Port

whence the Carrara-marble is conveyed to every part of Europe, we proceeded to Sarzana, a large town near the site of the ancient *Luna*; and on arriving at Lerici, formerly *Ericis-Portus*, embarked in a felucca for Genoa (1); coasting the Riviera, and passing Porto-Venere, defended by two castles, near which ships go through a narrow strait into the Gulf of Spezia, supposed to have been the *Portus-Lunae* of the Romans; and a peculiarly large and safe harbour, surrounded with towns, villages, and plantations, abounding in olive-tree, vines, and fruit.

Genoa, in Italian Genova, called *La Superba*, anciently a city of Liguria, and the first which fell under the Roman yoke, appears to great advantage when viewed from the sea, about one mile distant from the shore; for, then, its numberless and stately edifices represent the seats of a vast amphitheatre, placed on a declivity of the enormous Apennine. The harbour of Genoa is capacious and beautiful; but not safe, being too much exposed to the Libeccio, or south-west wind. *The Fanale*, or Light-House, is a lofty tower, built on an isolated rock at the west side of the harbour. The fortifications, toward the sea, appear strong; being cut out of the rocks: but the naval power of this country, once so formidable, seems now reduced to a few galleys, chiefly employed in fetching corn from Sicily. Genoa is defended by two walls; one of which immediately encompasses the town, while the other takes in the rising grounds that command it. The streets, three excepted, are not wide enough to admit the use of carriages. The roofs of the houses are flat, and frequently adorned with orange-trees. Here is a fine stone bridge over the Bonzevera, and another over the

(1) The distance, by sea, from Lerici to Genoa, is about twenty leagues; the price commonly given for a felucca, from five to six sequins; and the time usually employed in going, from twelve to fifteen hours; though, if there be no wind, or if the wind be contrary, Travellers are compelled to land, for the night, at Portofino; a pretty, but comfortless, little fishing-town.

Bisagno; the former stream washing the western, the latter the eastern, side of the city.

The Cathedral, dedicated to S. Lorenzo, is a Gothic structure, incrustated and paved with marble, and adorned with a Crucifixion, by Baroccio. The bones of S. John Baptist are said to be deposited in one of the chapels.

The Annunziata, though built at the sole expense of the Lomellino family, is one of the most costly churches in Genoa, and contains a fine picture of the last supper, by G. C. Procaccino.

S. Maria in Carignano, built in obedience to the will of Bendinelli Sauli, a noble Genoese, is an elegant piece of architecture; and the magnificent bridge, leading to it, was erected by a son of the above-named nobleman. The Church contains a statue of S. Sebastiano, by Puget; another of the beatified Alessandro Sauli, by the same artist; and an interesting picture of S. Peter and S. John curing the Paralytic, by D. Piola.

S. Ambrogio is adorned with three celebrated pictures, namely, the Assumption, by Guido—S. Ignatius exorcising a demoniac, and raising the dead, by the same master.

S. Domenico contains a picture of the Circumcision, by Procaccino; and the ceiling of the Sanctuary is by Cappuccino.

S. Filippo Neri is a handsome church; the ceiling of which was painted by Franceschini; and in the Oratory is a statue of the Madonna, by Puget.

S. Matteo, built by the Doria family, contains sepulchral monuments, by Mont-Orsoli; a high-altar of Florentine work; and, behind it, a much-admired, *Pietà*.

S. Giovanni in Vecchio is adorned with a picture, by Vandyck.

S. Francesco di Castelletto contains a celebrated picture, by Tintoretto; together with bronze statues and *bassi-rilievi*, by Giovanni di Bologna.

S. Stefano alle Porte contains a picture, represent-

ing the martyrdom of S. Stephen, the upper part painted by Giulio Romano, the lower part by Raphael.

The Residenza dei Dogi is a large ornamented modern building, erected in consequence of a fire, which consumed the ancient edifice. The great hall is magnificent in point of size; and once contained statues, in marble, of persons eminent for their liberality to the public: but revolutionary frenzy destroyed these statues. The Arsenal, in this palace, contains the prow of an ancient Roman galley; its length being about three spans, and its greatest thickness two thirds of a foot: it was discovered in 1597, in consequence of the harbour being cleaned. Here, likewise, is the armour of several Genoese Ladies, who joined a crusade to the Holy Land, in 1301.

The Palazzo-Durazzo (Strada-Balbi) contains noble rooms splendidly furnished, and a large collection of pictures, among which are the celebrated works of Vandyck and Rubens, and the Magdalene at our Saviour's feet, by Paolo Veronese!

The University is a fine building; and contains, in its Vestibule, two Lions of marble, which are much admired.

The Palazzo-Doria (Strada Nuova) is a magnificent edifice in point of architecture.

The Palazzo-Rosso contains fine pictures; among which are three Portraits, by Vandyck—Judith putting the head of Holofernes into a bag, by Paolo Veronese—an old Man reading, by Spagnoletto—the Madonna, by Cappuccino—the Adoration of the Shepherds, by Bassano—our Saviour in the garden of Olives, by the same—Clorinda delivering the Christian, by Caravaggio—the resurrection of Lazarus, by the same—Cleopatra, by Guercino—and several works, both in painting and sculpture, by Parodi.

The Palazzo-Brignole opposite to the Palazzo-Rosso, contains fine pictures.

The Palazzo-Serra boasts a saloon, deemed one of the most sumptuous apartments in Europe.

The Palazzo Carega was built after the design of

Buonaroti; as was the Palazzo-Pallavicino, at Zerbino.

The great Hospital is a noble establishment for the Sick of all nations; and likewise for Foundlings; the boys remaining, till they are able to work; the girls still longer. The number of sick received into this hospital, has frequently exceeded one thousand; and the number of foundlings three thousands.

The Hospital of Incurables likewise is a noble establishment.

The Albergo dei Poveri, perhaps the most magnificent Hospital in Europe, stands upon a lofty eminence; and was founded by a nobleman of the Brignole-family, to serve as an asylum for upward of a thousand persons, from age and other causes, reduced to want. The Chapel is handsome, and contains a *basso-rilievo*, by Buonaroti, of the Madonna contemplating the dead body of our Saviour! and here, likewise, is an Assumption, in marble, by Puget.

The Theatre of S. Agostino is much admired, with respect to its architecture; as, indeed, are a considerable number of buildings, which I have not enumerated; but, though no city of Italy boasts of so many splendid edifices as Genoa, though all these edifices are built of marble, and though the Strada-Nuova, the Strada-Novissima. and the strada-Balbi are strikingly magnificent, the narrowness of the other streets, and the want of spacious squares, gives an air of melancholy to the town in general: its environs, however, are exempt from this defect; and display a delightful union of grandeur and cheerfulness; the whole road to Sestri, a distance of six miles, exhibiting one continued line of villas, nearly equal, in size and elegance, to the palaces within the city.

Genoa contains good Hotels (1); and its population, including the inhabitants of San Pietro d'Arena, is supposed to amount to 80,000.

An Italian proverb says of this city; „ that it has

(1) *L'Hotel d'Europe*; which is excellent; *L'Albergo di Londra*; *La Croce di Malta*; and *Le quattro Nazioni*.

sea, without fish, land, without trees, and men, without faith :,, the provisions, however, not excepting fish, are excellent ; but the wine is bad, and the climate by no means a good one. The country, though (like Italy in general,) thinly wooded, is, in some parts, romantic and beautiful : but as to the people, they certainly vie in faith with their Ligurian ancestors.

The nobles are ill-educated, and seldom fond of literature : they rarely inhabit the best apartments of their superb palaces ; but are said to like a splendid table : though their chief gratification has always consisted in amassing wealth for the laudable purpose of expending it on public works, and public charities.

The common people are active and industrious ; and the velvets, damasks, and artificial flowers of Genoa have long been celebrated.

Hence, to Nice, there is a bridleroad, which traverses a delightful country ; and from Genoa to Finale, and again from Ventimiglia to Nice, there is a carriage-road ; but, as the inns are bad, we preferred hiring a felucca with ten oars, and pursuing our excursion by sea (1).

The first night we reached Oneglia, a small town occupied chiefly by fishermen ; and the second night we arrived at Nice.

This city is seated in a small plain, bounded, on the west, by the Var, anciently called the *Varus*, which divides it from Provence ; on the south by the Mediterranean, which washes its walls ; and on the north by that chain of Alps, called *Maritimae*, which seems designed by nature to protect Italy from the invasions of her Gallic Neighbours. The citadel of Mont-Albano overhangs the town ; and the Paglion, a torrent which descends from the adjacent mountains, separates it from what is called the English quarter, and runs into the sea on the west.

The situation of Nice is cheerful ; the walks and rides

(1) The usual price of a ten-oared felucca, from Genoa to Nice, is about ten sequins.

are pretty; the lodging-houses numerous, and tolerably convenient: the eatables good and plentiful; and the wine and oil excellent: but the near neighbourhood of the Alps, and the prevalence of that searching wind, called *vent de bise*, render the air frequently cold, and even frosty, during winter and spring; while, in summer, the heat is excessive (1).

From Nice we set out to cross the Maritime Alps to Turin, by a most excellent and wonderful road, constructed during the reign of Victor-Amadeus-Maria, King of Sardinia (who was seventeen years in completing it;) and lately altered and improved by the French; especially between Nice and Scarena (2).

After driving about five miles on the banks of the Paglion, we began to ascend the mountain of Scarena; reaching the village of that name in less than three hours. We then proceeded, for nearly two hours and a half, up a mountain composed of red, grey, and white marble, and, on arriving at its summit, were presented with a view of Sospello, lying at our feet, and apparently not half a mile distant; yet so lofty was the mountain we were upon, that we had nine miles to go ere we could reach Sospello. This village, built on the bank of the Paglion, and surrounded with Alps, contains two tolerable inns. Hence we proceeded up the mountain of Sospello, which, being loftier than Scarena, exhibited a road more wonderful than that we had already passed, winding through immense rocks of marble, some of which were blown up with gunpowder, in order to make room for carriages. Near Sospello stands an ancient Roman castle; but, what seems extraordinary, the old Roman road over these Maritime Alps is no where discoverable. After ascending for three hours, we reached

(1) The principal Inns at Nice are *L'Hotel de York*, *La Dauphin*, and *La Poste*.

(2) This road, as constructed by Victor-Amadeus, was always passable for carriages at certain seasons of the year and not only passable but excellent: if I recollect right the above named Prince was the first person who ever attempted making a carriage-road over the great Alps.

the summit of the mountain; and then descended, in less than one hour, to La Chiandola; a romantic village, situated at the brink of a brawling torrent, and adorned by cascades gushing from jagged-rocks of a stupendous height. We slept at La Chiandola; where the inn is tolerably good; and next morning set out early for Tenda. To describe the road between this town and La Chiandola is impossible: neither do I think it in the power of imagination to picture such scenery as we beheld. Our ascent was gradual, by the side of the already-named torrent; which, from rushing impetuously over enormous masses of stone, forms itself into an endless variety of cascades: while the stupendous rocks, through which this road is pierced, from their immense height, grotesque shapes, and verdant clothing, added to the beautiful water-falls with which they are embellished, present one of the most awfully magnificent grottoes that the masterly hand of nature ever made. Through this grotto we travelled for a considerable number of miles, surrounded by mountains, whose summits the eye cannot reach; though sometimes a brilliant mass of snow which we guessed to be the peak of an Alp, appeared hanging, as it were, in the sky; but clouds always rested upon, and eclipsed the middle-part. Suddenly, however, we beheld, suspended in the air (for such really was its appearance,) a large fortified Castle; and, soon afterward, on turning a point, we discovered the town of Saorgio, built in the shape of an amphitheatre, and apparently poised between earth and heaven; while the lower part of the rocks exhibited such woods of chestnut as, to English Travellers, appear equally uncommon and beautiful. After this, we were continually presented with convents, hermitages, remains of castles, and old Roman causeys, till our arrival at Tenda; which is situated under an immense Alp (of the same name,) computed to be eight thousand feet in height; and over the summit of which lies the road. Tenda is a sombre looking town, resembling what Poetry would picture as the world's end: for the cloud-capped mountain behind it seems to say.

“Thou shalt proceed no further.” It is prudent to pass the Col-di-Tenda before mid-day; because, at that time, there generally rises a wind very inconvenient to Travellers. This passage, since the improvements made in the road by the French, seldom occupies above five hours; though, formerly, it took up nearly double that time; we, therefore, left Tenda at eight o’clock, that we might reach the summit of the ascent by eleven; and this was easily accomplished. On first setting out we were presented with picturesque prospects embellished by old cascades. When we had proceeded about three parts up the mountain the air became chilly; and we perceived, by the fog which enveloped us, that we were passing through clouds; these, on attaining the summit, we found ourselves considerably above; and here the cold was intense. The top of this vast Alp exhibits a barren rock, whence we descried Mont-Viso, with other Alps still more lofty; and at our feet Limone, seated in a valley through which rushes a torrent formed by snow from the Col-di-Tenda. Limone contains a tolerable inn. Hence the road runs parallel with one of those streams which fertilize this wild part of Piedmont, till it enters the luxuriant plain in which stands Coni; a finely situated town, whose fortifications were once deemed impregnable. Here we slept at the post-house; proceeding, next day, to Savigliano, and struck by the change of scenery; rich and tame cultivation succeeding to the sublime and beautiful wildness of the Alps. Savigliano is a large town, with a tolerable inn. Hence we drove to Carignano, through one of the most fruitful valleys imaginable; and after having stopped to dine at the latter place, proceeded to Turin.

This city, seated in a spacious plain loaded with mulberries, vine, and corn, and watered by the rivers Po and Dora, (the former of which was anciently called *Bodinco*, or bottomless), is approached by four fine roads shaded with forest-trees; while the surrounding hills are covered with handsome edifices; pre-eminent among which towers the magnificent church of La Superga.

Turin was named *Augusta Taurinorum*, by Augustus, when he made it into a Roman colony; before which period it was the capital of the Taurini, a Gallic tribe: the modern walls, or ramparts, are about four miles round, and contain a population of 88,000 persons: the citadel, a particularly fine fortress, which the French nearly destroyed, is now rebuilding. The streets, which are wide, straight, and clean, intersect each other at right angles; so that on one particular spot, in the middle of the town, they may all be seen at once issuing, like rays, from a common centre. The Strada del Po, the Strada-Nuova, and the Strada del Dora-grande, are very handsome; so are the Piazza del Castello, and the Piazza di S. Carlo; each being adorned with porticos: and the Bridge thrown by the French, over the Po, is one of the most beautiful pieces of architecture of its kind in Europe.

The regal Palace contains an equestrian statue of Amadeus I.; magnificent suites of apartments; and a valuable collection of pictures; among which is a portrait of Charles I. of England—the Children of Charles I., with a Dog—and a Prince of the House of Carignano on horseback all by Vandyck—Homer, represented as a blind *Improvvisatore*, by Murillo—the prodigal Son, by Guercino—and Cattle, by Paul Potter.

The Cathedral merits notice, on account of one of its Chapels, called La Cappella del S. Sudario, built after the designs of Guarini.

The Chiesa di S. Filippo Neri is a fine edifice in point of architecture, built after the designs of Giuvara, Torinese; and contains a superb high-altar and baldachino.

The Chiesa di S. Christina, contains a statue of S. Teresa, deemed the *chef-d'oeuvre* of Le Gros.

The Teatro di Carignano is handsome; and the gran Teatro is one of the largest and most beautiful buildings of its kind existing.

The University contains a fine statue of Cupid, supposed to be Grecian sculpture—a very valuable ancient mosaic pavement—the celebrated Isiac Table,

found at Mantua, and one of the most precious monuments extant of Egyptian antiquity!—together with sacrificial Vases—Lamps—Medals, etc.

The public Garden, and the Ramparts, are delightful promenades; and were it not for a want of correctness and simplicity in the structure and decoration of the principal edifices, Turin would be one of the most beautiful in Europe.

Here are good Hotels (1); good shops, (where the manufactures of the country, namely, velvets, silks, silk stockings, tapestry, porcelain, chamois-leather-gloves, ec. are sold;) a good market for eatables, and good wine; but the fogs which invariably prevail, during autumn and winter make the climate, at those seasons, unwholesome: and the foul and noxious water, too frequently found in the wells and reservoirs of this city, often proves even a greater evil than the fogs; there is, however, before the Po-Gate, near the Capuchin-convent, a well of excellent water (2).

The objects best worth notice in the environs of Turin are; *Valentino*, where there is a public Garden—*La villa della Regina*, which commands a fine view—*Camaldoli*, the road to which is very romantic—*La Superga*, (five miles distant from the city,) a magnificent church, where rest the ashes of the Sardinian Kings; and *La Veneria*, a royal Villa, containing good paintings, and a fine orangery.

The ruins of the ancient town of *Industria* are not far distant from Turin.

Wishing to pass the Bocchetta (3), one of the loftiest

(1) *L' Albergo dell' Universo—L'Europa—La Buona Donna, etc.*

(2) Travellers, before they quit Turin, are obliged to have their passports examined and signed at the Police Office; and likewise by the Austrian ambassador, if they design going beyond the Sardinian territories. For the latter signature four francs and a half, per passport, are demanded.

(3) Since I took this journey the new Route of *Val di Scrivia* has been opened; a happy circumstance for Travellers; as the new Road is excellent, and in consequence of

mountains of the Apennine, we quitted Turin by the magnificent new Bridge already mentioned; and travelled on a good and pleasant road, embellished with fine views of the Po and the Alps, to Asti; a large town, seated amidst vineyards which produce the best wine in Piedmont.

Asti, supposed to contain above ten thousand inhabitants, is encircled with extensive walls in a ruinous condition: and of the hundred towers, for which it once was famous, scarce thirty remain; and even these seem nodding to their fall. The people here are poor, because inclined to idleness; and the town, generally speaking, has a sombre aspect, that quarter excepted where the nobility reside, and where the buildings are handsome. Asti boasts the honour of containing the paternal mansion of the Conte Vittorio Alfieri, the greatest, and almost the only distinguished tragic Poet modern Italy ever produced. *The Duomo*, here, has been lately erected, and merits notice; as do *the Churches of S. Secondo*, and *the Madonna della Consolata*, and likewise that of *S. Bartolommeo dei Benedettini*, on the outside of the wall (1).

On quitting Asti we crossed the Stironne, traversed a beautiful vale richly clothed with grain; and after having passed the village of Annone, were presented with a particularly fine view of the Po. We then passed Felizzano and Solera; and approached the Fortress of Alessandria through a road in some places sandy, but otherwise good.

Alessandria, seated in the midst of an extensive plain, and watered by the Tanaro, is a handsome town, particularly celebrated for the sieges it has sustained, for the strength of its citadel, perhaps the finest in

its low situation exempt from those dangerous storms which frequently visit the Bocchetta: beside which, the old road is so rough that no carriage, not particularly strong, can pass over it without injury.

(1) Asti contains two very tolerable inns, namely, *La rosa rossa*, and *Il Leone d'oro*.

Europe, and for a magnificent Bridge covered from end to end, and equally remarkable for its length, height, and solidity. The Sluices of the Tanaro merit notice; the Piazza d'Armi is spacious; and the regal Palace, the Governo's House, the Churches of S. Alessandro and S. Lorenzo, the new Theatre, and the Ramparts, are usually visited by travellers. This town, (which contains about eighteen thousand inhabitants, and two Hotels, (1) was anciently called *Alexandria Statelliorum*; but has, in modern days, acquired the ludicrous appellation of *Alessandria della Paglia*; partly owing to a fable, importing that the Emperors of Germany were in former times crowned here, with a straw diadem; and partly because the inhabitants, being destitute of wood, are supposed to bake their white bread with straw.

On quitting Alessandria, we crossed the Tanaro, and immediately re-entered the above-named plain; called, on this side, that of Marengo; and famous for the decisive victory gained here, by Napoleon, over the Austrians. No ground can be better calculated for the strife of armies than this plain; which is not only extensive but flat; and equally devoid of trees and fences; though either in consequence of judicious cultivation, or the quantity of human blood with which the soil has been fertilized, it bears abundance of fine corn. A quarter of a league distant from Alessandria we crossed the Bormida, a large and rapid torrent; and, half a league further on, passed the hamlet of Marengo. One public-house on this plain is still called *The Torre di Marengo*, and another, *The Albergo di lunga fama*; but the column, surmounted by an eagle, and placed on the spot where Desaix fell, is now to be seen no more.

At Marengo we quitted the route which leads to Parma; and proceeded through a good, though, in some parts, a narrow road, to Novi; seeing, by the

(1) *L' Albergo "Reale vecchio d' Italia*; and *L' Albergo nuovo d' Italia*; the former excellent.

way, the Domenican Abbadia del Bosco, adorned with a few good paintings, and some sculpture; the latter by Buonaroti.

Novi, placed among vineyards at the base of the Apennine, contains six thousand inhabitants, several magnificent houses, which belong to rich Genovesi, who spend the autumn here; and two comfortable inns (1), it is, therefore, the best sleeping-place between Turin and Genoa, both on account of the last-named circumstance, and likewise from being situated about midway. One tower of the old Castle of Novi alone remains, standing on an eminence, and remarkable for its height.

After driving through the vineyards, orchards, and chestnutgroves, near Novi, we penetrated into the heart of the Apennine, by a road somewhat resembling a saw; traversing ancient watercourses and narrow defiles to Gavi, a town which contains one thousand six hundred inhabitants and a good hotel. The castle here is proudly seated on a rock, for the defence of the pass: and, according to report, was never taken. Voltaggio, the next town, and where the present passage of the Bocchetta commences, is nearly equal in population to Gavi; and contains two good inns. Hence the road passes through a defile, sometimes surrounded with chestnut-woods, at others exhibiting bad pasturages bordered by the Lemmo, and hovels the very picture of wretchedness; though erected on blocks of beautiful and costly marble, with which this part of the Apennine abounds. The women who inhabit these hovels, are of low stature, with thick legs, broad feet, large throats, and frequently goitrous swellings: the children look unhealthy, and seem to be wholly occupied by watching pigs and goats, and following mules and carriages, to collect dung for manure: the food of these poor mountaineers is chestnut-bread, hog's-lard, and snow-water: and when the chestnuts fail, famine ensues.

(1) *L' Albergo Reale* in Via-Ghirardenghi, and *La Posta* beyond the town, on the way to Genoa.

As we advanced toward the Col, we found the hovels lessen in number; and at length saw no vestige of any habitation except a guard-house on an isolated rock, where, during the period when this passage was infested by banditti, soldiers were stationed to protect travellers. On gaining the summit of the Bocchetta we were presented with a view of the beautiful valley of Polcevera, terminated by the city of Genoa and the Mediterranean Sea: and the rich cultivation exhibited in this valley, by the persevering industry of the Genoese, produces a most delightful contrast to the savage and barren aspect of the northern side of the Apennine. The descent for two leagues to Campo-Marone is, in some places, very rapid; but thence to Genoa the road constructed by a Doge of the Cambiaso family is excellent: it lies on the left bank of the Polcevera, amidst villas, villages, orange and olive gardens, cypresses and that most beautiful of all Italian trees, the round-topped maritime stone pine, at length entering the city by the magnificent Faubourg of San Pietro d'Arena (1).

Having procured a bill of health at Genoa, which is always necessary on quitting this town by sea, we again embarked in a felucca; and were fortunate enough, on the second evening of our voyage, to reach the harbour of Leghorn (2). The island of Gorgona, and the rock, called Meloria, are both situated on the right side of the entrance into this fine harbour, which is divided into two parts, that furthest from the shore being defended against the violence of the sea by a pier; though large vessels anchor in the roads, about two miles from the pier-head. The Light-house is built upon an isolated rock in the open sea.

Leghorn, in Italian Livorno, the nurse-child of the

(1) Between Turin and Genoa, a carriage with two places and four wheels goes, generally speaking, with two horses only, according to the tariff: but the post-masters often put on three horses; though travellers do not pay any thing extra in consequence.

(2) We paid for our felucca twelve sequins.

House of Medicis, called by the ancients, *Liburnus Portus*, and formerly subject to Genoa, was the first free port established in the Mediterranean: and this political establishment, the work of Cosimo I., who exchanged the episcopal city of Sarzana for the then unimportant village of Leghorn, soon rendered the latter a place of great consequence: and, by cutting several canals, and encouraging cultivation, he, in some measure, destroyed the noxious vapours which naturally proceeded from a loose and marshy soil. Leghorn, to persons unskilled in the art of war, seems strongly fortified: but various circumstances, I am told, would prevent it from being tenable long, whether attacked by land or sea. This city is two miles in circumference, and contains 60,000 inhabitants, 20,000 of whom are said to be Jews; its ramparts are handsome; and the high-street, from its breadth and straightness, from the richness of its shops, and, still more, from the motley crowd of all nations with which it is constantly filled, presents a picture equally singular and pleasing. The great square is spacious; and *the Duomo* is a noble edifice, designed by Vasari: this Church—*the Jews' Synagogue*, (one of the finest in Europe)—*the Church of the united Greeks*—*the Monte, or Bank*—*Micali's Shop*—*the Coral Manufacture*—*the great Printing-House*—*the Opera-House*—*the four Slaves in bronze*, by Pietro Tacca, chained to the pedestal of the statue of Ferdinando I., which stands in the Dock yard, and was done by Giovanni del Opera—*the Lazzaretti*—*the Campo-Santo*—*the English Burial-ground*—*the new Aqueduct*, not yet completed, which is to bring wholesome water to the city from the mountains of Colognoli (twelve miles distant)—and *the Church of the Madonna di Montenero*, are the objects best worth notice in Leghorn and its environs. Here are several inns (1): and the English Factory have a Protestant Chapel. From Leghorn we proceeded, by

(1) *The Albergo di S. Marco*, kept by Thomson, and a good inn—*The Croce d'oro*—and *the Croce di Malta*.

land, through part of the forest of Arno, to Pisa, a distance of fourteen Tuscan miles ; though persons who prefer water-carriage may go by the Canal, from the one city to the other. At Pisa we directed our course to Lucca, traversing an excellent road (1).

Lucca, called *L' Industriosa*, is beautifully situated, about twelve Tuscan miles from Pisa, in a luxuriant valley, encircled by the Apennine, and watered by the Serchio: it is defended by eleven bastions of brick, and ramparts, which, from being planted with forest-trees, give this little city the appearance of a fortified wood with a watch tower in its centre: the edifice which resembles the latter being the cathedral. The Ramparts are three miles in circumference ; and form a delightful promenade, either on foot or in a carriage. Previous to the French revolution the word "*Libertas* " was inscribed on the Lucca-gate: this inscription, however, no longer exists: but, nevertheless, it is impossible to enter Lucca without feeling high respect for a town which, even during the plenitude of Roman despotism, maintained its own laws, and some degree of liberty; and which, since that period till very recently, always continued free. The territory contains about four hundred square miles, and about 120,000 people. Cæsar wintered at Lucca after his third campaign in Gaul: and, according to Appian of Alexandria, all the magistrates of Rome came to visit him; insomuch that two hundred Roman Senators were seen before his door at the same moment: which circumstance proves Lucca to have been, at that period, a large city.

The streets are broad, wellpaved, and clean; but irregular.

The Cathedral, erected in 1070, though unpromising without, is a fine Gothic building within; and contains, on the right of the great door, the tomb of Adalbert, surnamed " The Rich, " who lived in the

(1) Here there is an Austrian Custom-house, at which I was called upon to pay four pauls for a four-wheeled carriage with two horses.

beginning of the tenth century; and was, according to Muratori, the Progenitor of the Princes of Este, and the House of Brunswick Hanover, now Sovereigns of Great Britain. The famous Countess Matilda was a descendant from the above-named Adalbert; and this Princess, the daughter of a Duke of Lucca, who died in 1052, reigned over Tuscany, Lombardy, and Liguria, maintaining desperate wars, for thirty successive years, against the Schismatics and Anti-Popes; till, at length, she drove the Emperor, Henry IV., out of Italy, and restored to the Church its ancient possessions. But to return to the Cathedral: this edifice is adorned with paintings, by Coli and Sancasciani, Lucchesi; a picture, by Zuccari; another, by Tintoretto; statues of the four Évangelists, by Foncelli; a celebrated crucifix, called the *Volto Santo*; fine painted glass windows, and a beautiful inlaid marble pavement.

S. Maria, called La Chiesa dell'Umiltà, contains a good picture, by Titian.

The Chiesa di S. Ponziano contains two good paintings, by Pietro Lombardo.

The Palazzo Pubblico, built by Ammannati and Filippo Giuvara, is embellished with the works of Luca Giordano, Albert Durer, Guercino, etc.—and in the Armoury are several ancient helmets, the smallest of which our courier, an athletic man, attempted to put on his head; but found himself scarcely able to lift it—so much is human strength degenerated!

Remains of the ancient *Amphitheatre* are discoverable on the spot called *Prigioni vecchie*.

The modern Theatre is small, but pretty.

The police of Lucca has long been famed for its excellence. The upper ranks of people are opulent, learned, and well-inclined; the mechanics (instructed by their late Sovereign, the Princess Elise), display great taste and expertness in making household furniture; the lower ranks of people possess more integrity of character, with a stronger sense of religion, than is common now, either in Roman Catholic or Protestant

countries; and the peasants are the most industrious and skilful husbandmen of southern Italy.

Lucca contains a *Seminary*, founded by the Princess Elise, for the education of an hundred young ladies, beside children of humble birth: and this Princess had likewise taken measure to establish an Institute, for the encouragement of arts and sciences, when she was called upon to relinquish her throne.

The Pantera is the best inn at Lucca.

Travellers who enter this city with post-horses are compelled to quit it in the same manner.

The surrounding country is rich in villas; and that called *Marlia*, on the way to the Baths of Lucca, particularly merits notice; as it was built by the Princess Elise, is furnished with peculiar elegance, and stands in a beautiful garden (1). The road from Lucca to this villa, a distance of between four and five miles, is excellent; and hence to the Bagni-caldi, (about eight miles,) equally good: it winds almost constantly by the side of the Serchio; and is cut through rocks clothed with olives and chestnuts, and adorned with convents, villas, and cottages. Nothing can be more romantic than this drive; and, on the way, are three extraordinary bridges; the first consisting of two immense arches, not in a straight line with each other, but forming, in the centre, a considerable angle; neither do these arches support a level road; on the contrary you ascend one arch and descend it again; you then come to an angle of flat ground; after which you ascend the other arch, and descend that, till you reach a smaller arch, which

(1) The Empress Maria Louisa visited this Villa, not many years since; slept here, and ordered every thing to be in readiness for her departure at four o'clock the next morning: she, however, lingered in the Marlia-gallery, (apparently lost in thought,) till ten o'clock; and then, with great reluctance, went away. Her Son's bust is at Marlia; and, if like him, he must have a countenance replete with sense and animation, and bearing a strong resemblance to his Father.

brings you to the opposite shore of the Serchio. The height of this bridge we could not precisely ascertain; but, judging from the eye, it is nearly equal to that of Augustus at Narni. The second bridge is similar to the first; but the third, which consists of only one large arch, is by far the loftiest; and, according to oral tradition, was the work of the Devil; who seems to have been, in the opinion of the Italians, a great architect; for every extraordinary building is attributed to him. Other accounts, however, say, these bridges were erected by the Countess Matilda: and one of the postilions who drove us to the Bagni, told me, they were built soon after the year 1000—an extraordinary circumstance that he should have been so accurate a chronologist!—but the common people of Italy are well-informed respecting the history of their country; and, moreover, so fond of its poets as frequently to know their works by heart.

The Bagni-caldi di Lucca are situated on the side of a romantic and picturesque mountain, thickly clothed with chestnut-woods; where, during summer, the walks are delightful. The *Bagni della Villa* are in the plain; near the banks of the Lima; and the late Sovereign, by making a fine road to these Baths, and inducing her own family to frequent them, has converted a secluded village into a gay public place. At the Bagni-caldi there is one lodging-house which accomodates from twelve to fourteen families (1); another which accommodates three families (2); several small lodgings; a coffee-house, and a casino; where, during the season, there is a ball every Sunday night. These baths, therefore, to persons very fond of society, must be an eligible summer situation. At the Bagni della Villa there are several good lodging-

(1) In this house which belongs to the Abate Lena, Families may either have kitchens to themselves, or employ the *Traiteur* who resides under the same roof.

(2) This house belongs to an excellent *Traiteur*, called Johachino; who furnishes the tables of his Lodgers: his third floor, which is the best, was let in 1817 for thirty sequins a month; and his other floors for eighteen or twenty sequins each.

houses; some of which accommodate two or three families, others only one: and here the mother of the Princess Elise used to reside (1). At the Ponte-Serraglio, near the Bagni-caldi, there are lodging-houses; but these, generally speaking, are inhabited by persons of the second rank.

The usual Promenade here is between the Bagni della Villa and the Ponte-Serraglio, on a dusty road; while a delightful drive, made by the Government, under the wood on the opposite side of the river, is totally neglected.

The season commences with July and ends with August; though June and September are months better calculated for the examination of this beautiful spot, which is one of the coolest summer abodes of southern Italy.

Provisions here are not exorbitant in price, even during the season: but good table-wine and good butchers' meat, except veal, are difficult to procure; and fruit, except Alpine strawberries, cherries, and wild raspberries, is neither very fine nor very plentiful.

Lovers of botany should visit, during the month of June, the *Prato Fiorito*, near these Baths; which is, at the above-named time, enamelled with a larger number and a greater variety of flowers than fall to the share, perhaps of any other spot existing (2). The best way of seeing this garden of Flora is to set out at an early hour, going by Coltrone, and returning by Monte-Villa,

(1) The best apartment in the house of the Signora Lena, at the Bagni della Villa, was let in 1817 for thirty sequins a month: the first floor in the house of Sig. G. B. del Chiappa for twenty-eight sequins a month; and the second floor for eighteen or twenty sequins. Casa-Ambrogio, Casa-Nobile, Casa-Bonvisi, and Casa-Rossi, are good lodging-houses; the last is that in which the Mother of the late Sovereign formerly lived.

(2) Tradition reports that, on this eminence, there once stood a temple dedicated to Aesculapius; whose Priests are supposed to have cultivated round the edifice a large number of flowers; which chance has perpetuated to the present day.

near which several of the chestnut-trees are of so extraordinary a size that they would be fit subjects for landscape-painters to study. The modes of conveyance to the Prato Fiorito are various; ponies and donkies may be easily procured: but people, in general, prefer being carried by *Portantini*; of whom there is a considerable number at the Baths: three men are requisite for each chair; and their usual pay is five pauls a man, with bread, common wine, and cheese of the country for dinner, wherever the party like to stop; which is generally at the foot of the Prato Fiorito; there being, in this place, a spring of good water.

Another pleasant excursion may be made in the same manner, from the Bagni della Villa to Ponte Nero: the best way of going is to cross the Lima on the Ponte Nuovo, keeping on the far side of the river the whole way; and then returning by Palleggio; as that village, together with the hamlets of Cocciglia and Cosoli di Val di Lima, form a beautiful and most romantic prospect. The party should dine near this spot; and then go back to the Baths by the Palleggio side of the river, as far as the wooden bridge of La Fabbrica; where they should cross to the other side. A guide well acquainted with the country is requisite for this excursion, and may be procured at the Baths.

Loiano, likewise, from its singular situation is worth visiting.

The peasantry of these mountains are an honest and industrious people: the little land they possess is cultivated with the utmost care, and in the neatest manner; but does not yield sufficient food for the numerous inhabitants of this part of the Duchy of Lucca; who are, therefore compelled, like many other natives of the Apennine, to live chiefly on bread made of chestnuts; and when these fail, the consequence is dreadful; as was exemplified lately, when hundreds perished from want; while those who survived had no sustenance but beans boiled with grass, and herbs collected on the mountains: and yet there was no rioting, no murmuring, no complaint—the famishing peasants prayed to

Heaven for relief, and awaited with resignation the approach of better days. The vices and crimes which disgrace more opulent countries are little known amongst these innocent peasants, whose probity and piety are equally exemplary (1).

The mode of cultivating this part of the Apennine is beautiful: at the commencement of each ascent vines are dressed on terraces cut in the side of the hill; wheat being sown between every two rows of vines: above these there frequently is an olive garden; and on the more elevated parts of the hill are chestnuts.

Mountains are sold here not by measurement, but from a calculation respecting the number of sacks of chestnuts they usually produce. The landlord receives two-thirds of the chestnuts which are collected; and half of the other crops. The richer grounds in the plain produce hemp, from which much coarse cloth, and some of a finer sort, is manufactured; and every peasant has a stock of silk-worms (2). Wheat is usually cut about Midsummer; and immediately carried off the fields; which are, on the same day, sown with Indian corn; and this comes up in a week, and is fit to be cut in October. In many places rows of Indian corn and French beans, called scarlet runners, are planted alternately; the former serving as a support to the latter (3).

(1) The Rector of the parish in which the Bagni di Lucca are situated, told a friend of mine, that, after a residence of twenty years among his parishioners, who amount to above eight hundred people, he had never heard of the commission of one theft, neither had he heard of more than three children born out of wedlock.

(2) The female peasants often manufacture a silk, for their own wear, from the bags of those silk-worms which are allowed to work their way out, in order to produce eggs for the ensuing year. The costume of the inferior peasants is neat; and the wives and daughters of the farmers are, on festival days, handsomely dressed when they go to church, or elsewhere; but this finery is laid by, the moment they return home.

(3) It was not in my power to collect much information relative to the Baths of Lucca; because my residence there

On our return from the Baths of Lucca, we noticed, between that romantic spot and the city, several villas, with gardens possessing shady walks; a comfort seldom found in southern Italy: and, on inquiry, I learnt, that the owners of these habitations were usually glad to let them to respectable tenants, from May till the end of September.

Having traversed the beautiful and highly-cultivated plain of Lucca, adorned with forest-trees, from which hang festoons of vines in every direction, we approached Pescia, a small episcopal city at the base of the Apennine, and peculiarly situated amidst mountains cultivated to their summits, and covered with villages, churches, and castles: the episcopal palace here looks handsome; and near this town are the baths of Monte-Catini.

The road, to the end of the Lucchese territories, is excellent; but thence to Pistoja paved, and not well kept. The country between Pescia and Pistoja is bold and romantic; and the latter city finely placed on the side of the Apennine, near the river Ombrone, contains particularly wide, straight, and well paved streets, palaces which announce magnificence; and a venerable Gothic Cathedral: but the city looks too large for its inhabitants (said to be only 10,000), and therefore has a gloomy appearance. It was famous among the ancients for the defeat of Catiline; and, in modern times, the factions of the Guelphs and Ghibellines have rendered it no less remarkable. The situation of Pistoja is cool; the air healthy; the country fruitful; and the provisions are cheap and good.

The Cathedral contains a monument erected to the memory of Cardinal Forteguerri, begun by Andrea Verrocchio, and finished by Lorenzetti—over the high altar is an ascension, by Bronzino; and on the walls several historical passages of scripture are represented in *basso-rilievo*. The famous Civilian Cino is interred

was short: but from a friend, who spent several months in that vicinity, and is, more-over, a judicious and accurate observer, I received many of the particulars I have, in consequence, been enabled to detail.

in this church, and his memory perpetuated by two inscriptions, over which are *bassi-rilievi* by Andrea, Pisano,

The Baptistery, which stands in the area before the church, is spacious, and was used, in the first ages of Christianity, for baptizing proselytes.

The Chiesa di S. Francesco di Sales contains seven paintings, by Andrea del Sarto.

The Chiesa di S. Prospero contains a fine Library in the anteroom, to which are *bassi-rilievi* by Cornaquioli.

The Chiesa dell' Umiltà is admired for its architecture and cupola, by Vasari.

The Chiesa dello Spirito Santo possesses an excellent organ.

The Episcopal Palace contains a statue of Leo xi.

The modern College and Seminary merit notice.

Good organs, cannon, and muskets, are made at Pistoja. The best inn (a very bad one) is the post-house.

From Pistoja we proceeded to Prato and Florence; leaving, to the right, the royal Villa of Poggio-a-Cajano, whose foundations were laid by Leo x.: and this villa merits notice, from its fine situation, and because it is embellished with the works of Andrea del Sarto.

The country between Pistoja and Florence may, with truth, be called the richest and best cultivated garden in Tuscany: and the lofty hedges of vines climbing up forest trees, and forming themselves into magnificent festoons on each side of the road, present the appearance of an immensely extensive gallery, decorated for a ball.

The road from Pistoja to Florence is good.

CHAPTER VII.

SIENA AND ROME.

Journey from Florence to Rome through Siena—Description of the last-named city and its Environs—Radicofani—Viterbo—Tomb of C. V. Marianus—Ponte-Molle—Nasorian Sepulchre—Muro Torto—Porta del Popolo—Rome—Mal'aria—Climate—Water conveyed daily to the ancient

city—Size and population of ditto—Size of the modern city—Society—Excavations—Foro Romano—Colosseo—Arco di Costantino—Chiesa di S. Teodoro—Arco di Settimio Severo in Velabro—Chiesa di S. Giorgio in Velabro—Arco di Giano Quadrifronte—Lake of Juturna—Cloaca Maxima—House called that of Pilate—Chiesa di S. Maria in Cosmedin—Tempio di Vesta—Tempio di Fortuna Virilis—Palazzo de' Cesari—Circus Maximus—Chiesa di S. Gregorio sul Monte-Celio—Terme di Tito—Sette Sale—Chiesa di S. Martino in Monte—di S. Pietro in Vincoli—di S. Maria della Navicella—di S. Stefano Rotondo—Obelisk of the Piazza del Popolo—Obelisk of the Trinità de' Monti—Villa Medici—Statues and Obelisk of Monte-Cavallo—Chiesa di S. Bernardo—di S. Maria degli Angeli—The Pope's Oil-Cellar—Obelisk of S. Maria Maggiore—Column—Basilica—Obelisk of S. Giovanni in Laterano—Battisterio di Costantino—Basilica di S. Giovanni in Laterano—Scala Santa—Triclinium—Amphitheatre Castrense—Basilica di S. Croce in Gerusalemme—Temple called that of Venus and Cupid—Claudian Aqueduct—Chiesa di S. Bibiana—Tempio di Minerva-Medica—Arco di Gallieno—Remains of Aqueducts—Chiesa di S. Prassede—Campidoglio—Tarpeian Rock—Chiesa di S. Maria d'Araceli—di S. Pietro in Carcere—Palazzo del Senatore—Palazzo de' Conservatori—Museo Capitolino—Tempio di Pallade—Tempio e Foro di Nerva—Foro e Colonna Trajana—Dogana Pontificia—Obelisk of Monte-Citorio—Colonna Antonina—Mausoleo d' Augusto—Campo Marzo—Mausoleo-Adriano—Tempio del Sole—Baths of Costantine—Obelisk of S. Maria sopra Minerva—Chiesa di S. Maria sopra Minerva—Casanatense Library—Pantheon—Bagni d'Agrippa—Piazza Navona—Chiesa di S. Agnese—Teatro di Marcello—Prison of the Decemviri—Portico d' Octavia—Tempio d' Esculapio—Chiesa di S. Cecilia in Trastevere—Basilica di S. Maria in Trastevere—Fountain—Chiese di S. Prisca—di S. Sabina—di S. Alessio—Monte-Testaccio—Sepolcro di Caio Cestio—Terme di Caracalla—Sepolcro de' Scipioni—Porta di S. Sebastiano alle Catacombe—Cerchio di Caracalla—Sepolcro di Cecilia Metella—Public Ustrina—Scene of combat between the Horatii and Curiatii—Basilica di S. Paolo alle tre Fontane—Excavations—Chiesa di S. Urbano alla Caffarella—Fontana della Dea Egeria—Tempio di Redicolo—Porta-Pia; Chiesa di S. Agnese—Chiesa, di S. Costanza—Ippodromè—Villa Faonte—Ponte Lamentano—Tomb of Menenius Agrippa—Mons Sacer—Porta di S. Lorenzo; Basilica di S. Lorenzo—Porta Maggiore; ancient Temples at the Tor

de' Schiavi—Porta S. Giovanni—Aqueducts—Temple of Fortunae Muliebris—Farm called Roma Vecchia—Gates not already mentioned—Bridges not already mentioned.

BEFORE I enter upon a description of Rome, I will give a brief account of Siena, and other places, through which we passed on our way from Florence to the first-named city.

Siena, formerly called *Sena Julia*, in honour of Cæsar, is by some authors supposed to have been an ancient town of Etruria; while others attribute its foundation to the Gauls who marched to Rome under the command of Brennus. It stands on the acclivity of a Tufo mountain; or, perhaps, more properly speaking, the crater of an extinct volcano; and once contained 100,000 inhabitants; though its present population does not amount to a fifth part of that number. The buildings are handsome, and the streets airy; but many of them so much up and down hill as to be scarcely practicable for carriages. The wine, water, bread, meat, and fruits, are excellent; the upper classes of people well educated, pleasing, and remarkably kind to Foreigners; and the Tuscan language is said to be spoken here in its utmost perfection.

Some remains of the old walls of Siena are discoverable near the church of S. Antonio; and several ancient grottoes, cellars, subterranean aqueducts, and, as it were, whole streets, excavated under the mountain, merit notice.

The Roman Gate is much admired.

The Cathedral, which occupies the site of a temple dedicated to Minerva, is a master-piece of Gothic architecture, incrusted without and within with black and white-marble: it was erected about the year 1250; but, in 1284, the original front was taken down, and that which now stands, commenced by Giovanni, Pisano, and finished by Agostino and Agnolo, celebrated sculptors of Siena. Near the great door are two vases for holy water; the one executed by Giacomo della Quercia, the other an antique, found at the same time with the

Graces; and both these vessels contain marble fishes, so well done that they appear to be swimming. The pavement is reckoned one of the most curious works of art in Italy; and consists of scriptural histories, wrought in mosaic. The story of Moses was designed by Beccafumi, surnamed Meccarino, and executed, by various artists, about the middle of the sixteenth century. The story of Joshua is by Duccio di Buoninsegna, Sanese. In this pavement are likewise represented the emblems of cities once in alliance with Siena, namely; the elephant of Rome with a castle on its back—the lions of Florence and Massa—the dragon of Pistoja—the hare of Pisa—the unicorn of Viterbo—the goose of Orvieto—the vulture of Volterra—the stork of Perugia—the lynx of Lucca—the horse of Arezzo—and the kid of Grosseto. Here also is the she-wolf of Siena, borne in memory of Romulus and Remus. This work appears to have been executed about the year 1400. The pavement of the area, under the cupola, and that before the high altar representing Abraham's intended sacrifice of his son, are particularly celebrated; and the latter is attributed to Meccarino. The art of paving in this beautiful way, or, more properly speaking, of representing figures in black and white marble thus exquisitely, is now lost. Near the entrance of the choir are four large frescos by Salimbeni. The Chigi-Chapel contains a copy, in Roman mosaic, of a painting by Carlo Maratti; a statue of the Magdalene, by Bernini; and three other statues, by his scholars. The chapel of S. Giovanni contains a statue of that saint by Donatello! This cathedral is adorned with painted glass windows, executed in 1549; and busts of all the Popes, down to Alexander III.; among these formerly was the bust of Pope Joan; with the following inscription under it: "*Johannes VIII., Faemina de Angliae.*"

The Library, or Sacristy, is now stripped of all its books, except some volumes of church music, well worth notice, on account of the illuminations with which they are decorated; here, likewise, is a celebrated antique group, in marble, of the three Graces, which was found

under the church; and on the walls are frescos representing the principal transactions of the life of Pius II., by Pinturicchio, after the designs of Raphael; the first painting on the right is said to have been wholly done by that artist.

The Tower of the Palazzo della Signoria, vulgarly called *del Mangia*, and built by Agnolo and Agostino in 1325, is a fine piece of Architecture.

The Churches of the Spedale in S. Maria della Scala—the Agostiniani—S. Martino di Provenzano—S. Quirico, and *del Carmine*; and *the Church of the Camaldolensi*, on the outside of the town, contain good pictures.

The Church of S. Lorenzo is famous for an ancient Roman Inscription, and a well, at the bottom of which is a sort of fountain, supported by columns that appear to be of high antiquity: and the *Domenican Church* contains a painting of the Madonna with our Saviour in her arms, executed by Guido di Siena in 1221, nineteen years before the birth of Cimabue.

The Palazzo degli Eccelsi contains the Sala della Pace, adorned with paintings which represent on one side, the recreations of Peace; and, on the other, Tyranny, Cruelty, Deceit, and War; all done by Ambrogio, Sanese, in 1338—the Sala di Consiglio, where are paintings relative to the history of Siena, by the same master, and other subjects, by Bartoli—the Sala di Balìa, ornamented with paintings which represent the life of Alexander III.; and are highly valuable because they exhibit the costume of the age in which they were done; (they are of Giotto's school)—the Sala del Consistorio; embellished with some of Beccafumi's finest frescos, and the judgment of Solomon, by Luca Giordano; with several other apartments, in which are works of Salimbeni, Casolani, etc. The Theatre makes a part of this palace, and is large and commodious.

The Fountain constructed in 1193, is so famous for the quantity and quality of its water, as to be mentioned in the *Inferno* of Dante: indeed, there are few cities placed in so elevated a situation as Siena, that can

boast such abundance of excellent water: and moreover, the climate, for persons not afflicted with weak lungs is wholesome at all seasons of the year—a recommendation which does not belong to many cities of Italy (1).

This town contains a celebrated University, several Academies, valuable Libraries, Museums, etc.; and gave birth to Gregory VII., and Alexander III., two of the greatest Sovereigns who ever filled the Papal throne (2).

The environs of Siena appear to contain several villas, delightfully calculated for summer habitations; but Travellers should be especially careful not to fix themselves near the Maremma; a considerable tract of country, situated near the sea, and deemed particularly unwholesome now; though heretofore remarkably populous.

Beyond Siena, some leagues to the left of the high-road, lies Chiusi, the ancient *Clusium*, near the Lake of Chiana, formerly *Clanivus*: but this city, once Porsenna's capital, is at present thinly peopled, on account of its noxious air.

Buonconvento, pleasantly situated on the Ombrone, about fifteen miles from Siena, is likewise infected with *Mal'aria*: and here the Emperor, Henry VII., was poisoned by receiving the sacrament from a Domenican monk.

San-Quirico, placed in a healthy air, amidst olive-trees and vineyards, contains a small Gothic Church, the nave and choir of which merit notice; a Palace belonging to the Chigi family; a curious Well, opposite to the palace, and an ancient square tower, supposed to be of Roman origin (3).

Near the mountain of Radicofani the soil is volcanic, and the country wild and desolate: the road, however, is excellent; the ascent five miles in length, and the

(1) Siena boasts another recommendation, it is exempt from gnats; as, generally speaking, are all the elevated parts of this country.

(2) The best Inns at Siena are, *The Hotel des Armes d'Angleterre*, and the *Aquila Nera*; the latter is very comfortable.

(3) The best inn here, *Il Sole*, contains tolerable beds.

descent the same. Radicofani, which rises two thousand four hundred and seventy feet above the level of the Mediterranean sea, exhibits, on its summit, large heaps of stones, supposed to be the mouth of an extinct volcano. The post-house, not far distant from this spot, is a good inn; and the little fortress near it, was once called impregnable; though now falling to decay. This is the frontier of Tuscany; and at the foot of the mountain, on the way to Torrecelli, the road traverses a torrent, sometimes dangerous after rain. Beyond Torrecelli is Ponte-Centino, the first village of the Ecclesiastical State: this country is embellished with woods, and a fine bridge, thrown across the Paglia.

To the next town, Acquapendente, the approach is particularly beautiful: this was the *Aquila* of the ancients; and derives its appellation from the water-falls in its vicinity (1).

Hence, the road traverses a volcanic plain to S. Lorenzo-nuovo; a remarkably well-constructed, clean, and pretty village; which possesses the advantages of wholesome air and good water; and was built by Pius vi.; that the inhabitants of what is now called San Lorenzo-rovinato might remove hither, in order to avoid the pestilential atmosphere of the latter place (2).

Not far distant from S. Lorenzo-nuovo is Bolsena, supposed to stand upon the site of the ancient *Volturnum*; one of the principal cities of Etruria; and whence the Romans, 265 years before Christ, are said to have removed two thousand statues to Rome. Here are remains of a Temple, supposed to have been dedicated to the goddess Narsia; Etruscan ornaments, which adorn the front of the parochial Church; and, opposite to this edifice, a Sarcophagus of Roman workmanship. In the environs are remains of an Amphitheatre; together with an immense quantity of broken cornices, capitals

(1) At Acquapendente every Passport must be examined and sealed by the Police Officers; who demand, in consequence, one paul per Passport.

(2) Inn, the Post-house, and tolerably good.

of pillars, ancient mosaics, etc. Bolsena, now an unimportant village, is seated on a magnificent Lake, of the same name, anciently called *Lacus Vulsinus*, and thirty-five Roman miles in circumference: this Lake contains two small Islands; both of them inhabited; and said, by Pliny, to have floated in his time; though now, they are fixed: it is supposed to be the crater of a volcano. Nothing can exceed the beauty of the views in this neighbourhood; but the air is unwholesome.

Near Bolsena is Orvieto, celebrated for the excellence of its wines; and containing a handsome Gothic Cathedral; adorned, on the outside, with sculpture, by Niccolo, Pisano; and embellished within, by a painting of Signorelli's, which Buonaroti particularly admired.

Between Bolsena and Montefiascone, the road passes close to a remarkable hill, covered with regular prismatic basaltine columns, most of them standing obliquely, and a considerable length out of the ground: indeed, the whole country, so far as Montefiascone, exhibits rocks of basalt, interspersed with forest scenery: and, near the above-named hill, is an ancient Tomb; erected, according to the inscription it bears, by L. Canuleius, for himself and his family.

Montefiascone, a finely situated, though not a handsome town, produces such excellent wine, that a German Traveller, a Prelate, died from drinking it to excess.

Between Montefiascone and Viterbo the country is dreary; and near the latter town, on the right, is a Lake of hot water; the exhalations from which are sulphureous.

Viterbo, supposed to have been the ancient metropolis of Etruria, called *Volturna*, is situated at the base of Monte-Cimino, anciently *Mons-Ciminus*; and encompassed by walls flanked with towers, which give it, at a distance, a splendid appearance: it contains about thirteen thousand inhabitants, is well built, well paved and adorned with handsome fountains and a fine gate, erected by Clement XIII. (1).

(1) At Viterbo, *The Aquila Nera*, is a good inn.

The road from Viterbo to Ronciglione traverses part of the Monte-Cimino, amid flowers, odoriferous herbs, oaks, chestnuts, and other forest-trees; and at the base of this mountain, near Ronciglione, is the Lake of Vico, anciently *Lacus-Ciminus*, encircled with richly wooded hills, and forming a beautiful basin of nearly three miles in circumference; said to have been the funnel of a volcano; and where, as tradition reports, a city once stood.

Nine leagues from Viterbo, but not in the high-road, is Corneto; remarkable for the number of Etruscan antiquities which have been, and still are to be found in its vicinity: and one league north of Corneto is a hill, called Civita-Turchino, upon which the ancient *Tarquinium* is supposed to have stood. Several little eminences lie between this hill and the town of Corneto; and those which have been opened exhibits subterraneous rooms cut in the tufo, lined with stucco, and filled with Etruscan vases and sarcophagi.

Ronciglione is situated near a picturesque valley, in a barren soil; where agriculture seems almost wholly neglected; and where the Campagna di Roma begins to feel the influence, during hot weather, of that wide-spreading and incomprehensible pest, *Mal'aria* (1).

Near Monterosi (*Mons Erosus*) is a sheet of lava; not far hence, the Loreto and Siena roads join; falling into the *Via-Cassia*; and immediately beyond the junction of these roads, is the Lake of Monterosi, which emits an offensive smell.

Baccano, placed in a peculiarly noxious air, is only two posts from Rome; and on the hill above Baccano S. Peter's may be discovered; while in a valley, on the left, near Storta, may be seen a half ruined Castle erected on the site of the ancient Citadel of Veii.

(1) Ronciglione contains two inns, *The Post-house*, and *The Albergo di S. Agnello*; wretched hovels both; though wholesomely situated; and, therefore, preferable as sleeping-places to the inns nearer Rome, all of which are infected by *Mal'aria*.

No country can be more dreary, nor more neglected, than that which lies between Baccano and the Ponte-Molle; but, from the heights near this bridge, Rome presents herself to view; gradually expanding as the road descends to the banks of the Tiber.

Between Storta and the Ponte-Molle is *the tomb of P. Vibius Marianus*.

The Ponte-Molle, anciently *Pons Milvius*, was built by M. Emilius Scaurus; and is celebrated for the vision seen here by Constantine; and the victory gained by that prince over the Tyrant Maxentius; who was drowned in the river near this spot: there are, however, scarce any remains of the ancient bridge, except its foundation.

The approach to Rome is by the *Via-Flaminia*, between the Pincian and the Marian hills (1); and about two miles and a quarter from the Ponte-Molle, cut out of rocks which overlook the *Via-Flaminia*, is *the Nasonian Sepulchre*; and near the Porta del Popolo, toward the Porta-Pinciana, is the *Muro-torto*, a part of the city-wall, which declines from its perpendicular, and supposed, by some persons, to have been the Sepulchre of the Domitian Family, where the ashes of Nero were deposited.

Nothing, of its kind, can be more magnificent than the entry into Rome through the *Porta del Popolo*; a gate erected originally by Aurelian (when he enclosed the Campus Martius,) and called *Porta-Flaminia*. The outside of the present gate was built by Vignola; and the inside ornamented by Bernini.

Rome has suffered so materially from volcanic eruptions, earthquakes, and the frequent ravages of invading armies, that even the surface of the ground on which it originally stood is completely altered; insomuch that on digging deep, it is common to discover columns,

(1) Three roads led from Rome to Lombardy; the *Flaminian* along the Adriatic, the *Aurelian* along the Mediterranean; and the *Cassian* between these two, through the interior of the country.

statues, fragments of edifices, and sometimes even the pavement of the ancient city, from twenty to thirty feet under ground. The stupendous common sewers, through which the offal of Rome was conveyed into the *Cloaca-maxima*, are many of them choked up; and the *Cloaca-maxima* itself is in bad order; this causes pestilential air; and the workmen who, by digging deep, have opened apertures to the common sewers, not unfrequently have lost their lives from the putrid effluvia. In the neighbourhood of Rome all the land is ill-cultivated and worse drained; so that fogs and noxious vapours prevail there during night: it likewise abounds with sulphur, arsenic, and vitriol: hence, therefore, in some measure, perhaps, may arise that *Mal'aria* which never affected ancient Rome; because these minerals were either unknown to its inhabitants, or suffered to remain buried in the bowels of the earth. The temperature of the seasons also seems to be changed; for Horace gives us to understand that, in his time, the streets of Rome, during winter, were filled with ice and snow: and it appears, from Juvenal, that to see the Tiber frozen over was not uncommon: whereas, at present, it is deemed extraordinary for snow to lie three days in any part of the city; and, respecting the Tiber, no person recollects to have seen it frozen. These circumstances, added to the want of trees to agitate and improve the air, concur to account for the present unhealthiness of some parts of Rome, and nearly all its Campagna, during summer: beside which, the mouth of the Tiber is choked with mud and sand; while its bed has been considerably narrowed by filth and rubbish, thrown from the houses situated on its banks; so that a strong south wind often makes it overflow, and inundate the city and its environs,—Could this river be turned into another channel, and the present bed cleansed and deepened, what an advantage might Rome derive in point of healthfulness; and what a harvest to Antiquaries might the river's bed afford (1)!—So unwholesome now

(2) Beside sixty colossal statues which adorned ancient

is the Campagna di Roma in July and August, that, during these months, it is dangerous to sleep within twenty miles of the city: Rome itself, however, even at this season, is not usually visited by *Mal' aria*, either on the Corso, the Quirinal Hill, or the streets comprised within the Rioni, Monti, Trevi, Colonna, Campo-Marzo, Ponte, Parione, Regola, S. Eustachio, Pigna, and S. Angelo: but at this season the climate is oppressively hot; though, during winter and spring, temperate and delightful.

The ancient Romans had aqueducts sufficient to convey daily to the city eight hundred thousand tons of water: the three principal aqueducts now remaining are, that of the *Acqua-Vergine*; that of the *Acqua-Felice*; and that of the *Acqua-Paolina*; the first was repaired by Paul iv., and discharges itself into the Fontana di Trevi: the second comes from the neighbourhood of Palestrina, twenty-two miles distant from Rome, and is one of the many works which do honour to the reign of Sixtus v., who expended a million of scudi in repairing it: this aqueduct discharges itself into the Fontana di Termine. The third, which derives its name from its restorer, Paul v., is separated into two channels; one of which supplies Monte-Gianicolo, and the other the Vatican: it comes thirty miles; and principally discharges itself into the fountain near the church of S. Pietro-Montorio.

Rome, during the reign of Valerian, was surrounded by a wall, said to have been fifty miles in circumference (1); and the number of inhabitants, during its

Rome, her streets and forums weré lined with porticos, supported by columns of marble, and embellished with busts and statues innumerable; and a large portion of these precious remains of antiquity is supposed to have been thrown into the Tiber. So numerous were the marble-columns in Rome that a tax was put upon them.

(1) The upper ranks of ancient Romans do not appear to have resided so much in the city as in villas not far distant: and this wall of fifty miles in circumference might probably enclose the suburbs of Rome, which must, judging from the remains now left, have been very extensive.

most flourishing state, was, by some authors, computed at four millions (1). Modern Rome is not above thirteen miles in circumference; and contains scarce 135,000 inhabitants: but reduced as this ancient Mistress of the world now is, in size and population, reduced too as her Papal throne has been in wealth and power, still, the matchless frescos of Raphael, Buonaroti, Daniello da Volterra, Giulio Romano, Annibale Caracci, Guido, Domenichino, Guercino ec., are unalienably her's; still the master-pieces of Grecian sculpture adorn her museums; still her stately palaces, noble churches, beautiful fountains, gigantic columns, stupendous obelisks, and peerless Colisæum, entitle her to be called the most magnificent city of Europe, and the unrivalled Mistress of the Arts! Her streets, nevertheless, are ill paved and dirty; while ruins of immense edifices, which continually present themselves to view, give an impression of melancholy to every thinking spectator.

The society at Rome is excellent; and the circumstance of every man, whether foreigner or native, being permitted to live as he pleases, without exciting wonder, contributes essentially to general comfort. At Rome, too, every person may find amusement: for whether it be our wish to dive deep into classical knowledge, whether arts and sciences be our pursuit, or whether we merely seek for new ideas and new objects, the end cannot fail to be obtained in this most interesting of cities, where every stone is an historian: and though Rome has, in some respects, suffered from her late Rulers, the French, she is, generally speaking, obliged to them; as they removed the earth with which time had buried part of the Colisæum; disencumbered the temple of Vesta from the plaster-walls which destroyed its beauty; excavated the Forum of Trajan, the Baths of Titus, and the lower parts of the Temples of Concord and Jupiter Tonans; removed from the foundations of the arches

(1) Tacitus says, the Emperor Claudius made a lustrum, by which the number of inhabitants was found to be sixty-eight classes, consisting of one hundred and sixty-four thousand each.

of Septimius Severus and Costantine, the earth and rubbish, by which they were in some measure concealed, and riddled the Temple of Peace of an immense collection of earth, which entombed nearly one third of its remains.

I will now endeavour to point out the most convenient way of visiting the Antiquities, Churches, Palaces, etc.; mentioning the objects best worth notice only; in order to prevent Travellers from wasting their time, and burdening their memory, by a minute survey of what is not particularly interesting; and thereby, perhaps, depriving themselves of leisure to examine what really merits the closest attention. I shall begin with the Antiquities; previously observing, that whoever wishes to see these wrecks of ancient splendour to advantage, should visit them, for the first time, by the mild and solemn light of the moon; which not only assimilates with fallen greatness, but throws every defect into shadow; leaving Imagination to supply every beauty, and array every object in its pristine garb of magnificence.

Foro-Romano. There were two kinds of Forums in Rome, *Fora Civilia*, and *Fora Venalia*; the former serving as ornaments to the City, and likewise as Courts of Justice; the latter as Market places. The Forum Romanum was of the first kind; and here stood the Comitium and the Rostrum. The Comitium was a large apartment, for a considerable period, open at the top; contained the tribunal, and ivory chair, whence the chief-Magistrate administered justice. The Rostrum was so called because this building contained an Orator's pulpit, garnished with beaks of vessels, taken by the Romans, from the People of Antium (1). The Forum Romanum is supposed to have extended in length, from the Chiesa della Consolazione to that of S. Adriano; and, in breadth, from the three Columns, called the temple of Jove Stator, to the triumphal Arch of Septimius Severus (2). It was built by Romulus, and

(1) The Latin word for ship-beaks is *rostra*.

(2) A distance of about 750 feet one way, and 500 the other.

surrounded with porticos by Tarquinius Priscus: little, however, now remains to be seen, except heaps of ruins, and piles of vegetable earth; the immense accumulation of which cannot be accounted for. The *Via-Sacra*, so called in consequence of the peace concluded between Romulus and Tatius, and the sacrifices offered to the gods on that occasion, traversed the Forum Romanum, from the side near the Colisæum to the Arch of Septimius Severus; and in the middle of this Forum was the *Lacus-Curtius*; whence the fine, *alto-rilievo* in the Villa-Borghese is said to have been taken (1).

Tempio di Giove Tonante. This beautiful edifice was built by Augustus, in consequence of his escape from lightning. Only three columns, with part of the frieze, now remain; and on the side of the latter are sacrificial instruments in *basso-rilievo*, namely, the *præficulum*, the *patera*, the *aspergillum*, the *securis* and *culter*, together with the *albogalerus*, a cap resembling a bishop's mitre, supposed to have been worn by the priests of Jove.

Tempio della Concordia. Furius Camillus erected this temple, in consequence of the reconciliation he effected between the Senate and people of Rome: it was consumed by fire, and rebuilt; but the portico only is remaining now; and consists, in front, of six Ionic granite columns, whose bases and capitals are white marble, with one column on each side. In this temple Cicero is supposed to have convoked the Senate which condemned Lentulus and Cethegus, the accomplices of Catiline (2).

Arco di Settimio Severo, erected A. D. 205, in honour of the Emperor and his Sons, by the Senate

(1) Rome is supposed to have been built in the mouth of an extinct volcano: and this opinion seems justified by the story of Curtius, and the account of the manner in which the Temple of Peace was destroyed.

(2) Some antiquaries imagine this to have been the temple of Fortune, because the temple of Concord is said to have fronted the Comitium.

and people of Rome. This arch was originally adorned with a triumphal car and six horses; in the car were two figures (1); on each side was a foot soldier; and on each extremity of the attic, a soldier on horseback. The *bassi-rilievi* on the arch record the victories of Severus over the Parthians, and other uncivilized nations.

Tempio di Saturno, now *Chiesa di S. Adriano*. This temple, during the time of the Republic, was the treasury: but scarce any part of the original building now remains, except its brazen gate, which adorns the church of S. Giovanni in Laterano. The situation of the Chiesa di S. Adriano merits notice: as, before it, stood, according to Tacitus, the famous golden column, erected by Augustus, and called *Miliarum aureum*; whence the distance to every province was measured; and which is said to have been placed in the centre of ancient Rome. From this column the Roman roads branched off, in straight lines, to all parts of Italy.

Colonna di Phocas. This column, supposed originally to have adorned an ancient edifice, was erected, in the seventh century, on its present site, in honour of the Emperor Phocas, whose statue of bronze gilt is said to have stood on the top of the pillar.

Tempio di Antonino e Faustina, built A. D. 168, by the Roman Senate, in memory of their Emperor, Antoninus Pius, and his Consort, Faustina. The portico of this temple, now the Chiesa di S. Lorenzo in Miranda, is adorned with ten Corinthian columns of marble, called, by the Romans, Cipollino: the sides of the portico seem originally to have been incrustated with marble, now taken away; but a frieze of white marble, adorned with griffins, etc., still remains, and proves the ancient magnificence of the building.

Tempio di Giove Statore (2). On the north side

(1) Probably the Sons of the Emperor, because he was revented by the gout from assisting in the triumphal procession.

(2) Stator (*στατορ*) he who makes to stop, or stand. When Cicero, in consequence of Catiline's conspiracy, convened the Senate in the Temple of Jupiter, he concluded

of the Via-Sacra, toward the Palatine hill, stand three beautiful columns of white marble, supposed to have been part of the portico of a temple consecrated to the above-named deity, by Romulus, on the spot where he rallied his soldiers who fled from the Sabines. Some persons suppose the *Comitium* to have made part of this edifice; but, be that as it may, the now remaining part must have been rebuilt when architecture was in much higher perfection than during the days of Romulus.

Chiesa di S. Maria Liberatrice. This church is supposed by modern antiquaries to stand on the site of the original Temple of Vesta, erected by Numa, and bordering on the *Lacus-Curtius*. Near this Church are ruins of a square brick edifice, erected by Tullus Hostilius, and called *Curia Hostilia*; and on this side of the Forum, the Rostra (1), the temples of Augustus and Castor and Pollux, together with the Basilica of Porcius, are all supposed to have stood.

Tempio di Remo, now Chiesa de' S. S. Cosimo e Damiano. The bronze door, marble door-case, and porphyry columns, which adorn the outside of this building, appear to be antique; as does the rotunda which serves as a vestibule; but the body of the church seems to have been erected about the time of Constantine. In this temple was a pavement containing the plan of Rome, cut on white marble, probably in the Reign of Septimius Severus and Caracalla; which plan, mutilated and unmethodized, is now fixed in the stair-case of the Museum of the Capitol.

The subterranean part of this temple merits notice.

ed his oration there, by saying "Whilst thou, Jupiter, whose worship was established with the foundation of this city, thou, whom we truly call *Stator*, the prop and stay of our empire." Query, therefore, supposing the Senate to have assembled in the Capitol, whether the Temple of Jupiter *Stator* was not there?

(1) Pliny informs us, that the first sun-dial, set up for public use at Rome, was likewise placed on this spot, about the year B. C. 491.

Tempio della Pace. Vespasian, after terminating the war with Judea, raised this vast edifice upon the foundation of the portico of Nero's golden house, about the year 75; it was deemed the most magnificent temple of ancient Rome; being of a quadrangular form, three hundred feet long, and two hundred feet broad. It consisted of three naves, with three tribunes on each side; it was incrustated with bronze gilt, adorned with stupendous columns, and enriched with the finest statues and pictures of the Grecian school; particularly the celebrated work done by Protogenes, for the Rhodians, and representing Ialysus. Pliny likewise places here the statue of the Nile with sixteen children; probably that which now enriches the Vatican. The citizens deposited their wealth in this temple; and here, likewise, Titus Vespasian placed the spoils of Jerusalem; in short, it served as a public treasury, till about an hundred years after its foundation, when the whole building, with all the precious contents, are said, to have been destroyed by fire, which issued suddenly from the bowels of the earth: and this record of the entire destruction of the temple, added to an idea that the style of architecture is not good enough for the days of Vespasian, has lately induced several persons to conjecture that these ruins, called the temple of Peace, are, in fact, the remains of the Basilica of Constantine, which stood near the Colisæum. Little, now, can be traced of the building in question, except three immense arches, or tribunes, with part of the walls and roof, niches for statues, and doors of communication: but what serves to convey some idea of the grandeur of this edifice is one of the eight columns with which its interior was decorated, namely, a fluted Corinthian shaft of white marble, sixteen feet and a half in circumference, and, without base or capital, forty-eight feet high: it now stands before the church of S. Maria Maggiore (1):

(1) I presume not to judge whether these ruins did, or did not, make part of the Temple of Peace: but the edifice certainly appears to have been built in a style superior to

Tempio di Venere e Roma, near the *Chiesa di S. Francesca Romana*. This double temple had two fronts; and each front had a portico adorned with columns of rare marble. There are considerable remains of this temple; namely, two tribuness, great part of one of the side-walls, and the foundation and broken pillars of one of the porticos; all of which indicate that the edifice must have been extremely magnificent: it was built after the designs of the Emperor Adrian; and the manner in which the roofs of the tribuness were stuccoed and ornamented resembles the style in which the remainig roofs of his villa near Tivoli were adorned (1).

Arco di Tito, built by the Senate and people of Rome, and dedicated to Titus in honour of his conquest of Jerusalem. It consists of one large arch, over which is an attic story. Each front was originally adorned with four fluted composite columns. On the frieze is represented Titus's triumphal procession, together with the image of a river-god, probably the Jordan. Under the arch, on one side, is the Emperor seated in a triumphal car, conducted by the Genius of Rome, and attended by Victory; who is crowning him with laurels. On the other side of the arch are the spoils of the temple of Jerusalem, namely; the table of shew-bread; the tables of the law; the seven-branched golden candlestick; the jubilee trumpets; etc., copied no doubt, from the originals; and therefore the only faithful representations extant of these sacred Jewish antiquities. The deification of Titus is represented on the roof of the inside of the arch. This edifice was nearly destroyed, that its ornaments might be placed elsewhere; but, nevertheless, enough remains to prove that it was the most beautiful building of its kind ever erected (2).

that usually adopted in the days of Constantine, and very similar to the Temple of Venus and Rome.

(1) The name of the Temple seems allusive to the boasted descent of the Romans from Aeneas, the son of Venus.

(2) Judea is always represented, on the medals struck by Titus, as a woman sitting on the ground in a posture denoting sorrow.

Colosseo. This vast and majestic edifice is supposed to have derived its name of *Colisaeum* from a colossal statue, one hundred and twenty feet high, of Nero, in the character of Apollo, which was placed here by Titus Vespasian; who, on the day when it first opened, is said to have had five thousand wild beasts killed in its arena (1). The building was erected by Flavius Vespasian; and is supposed to stand where once were the fish-ponds of Nero; it consists of four stories, namely; three rows of porticos, raised one above the other, and terminated by a lofty circular wall. The first story is adorned with Doric columns, the second with Ionic, the third with Corinthian columns, and the fourth with pilasters, between which are windows. The shape is an oval, computed to be one thousand six hundred and forty-one feet in circumference, and one hundred and fifty-seven feet in height. The arena, likewise, is an oval, of two hundred and seventy-eight feet long, by one hundred and seventy-seven wide. The materials of which the edifice is chiefly composed are immense blocks of Travertino (2), originally fixed together with iron or bronze cramps, now taken away (3). The entrances were eighty in number, seventy-six being for the people, two for the Gladiators (4), and two for the Emperor and his suite: and within the walls were twenty stair-cases, leading to seats appropriated to the different classes of spectators. Round the arena was a high wall; immediately above which stood the *podium*, or balcony, for the Emperor, and the seats for the Vestal Virgins, Senators,

(1) So called, because strewed with *sand*, that the blood of the slain might not make the place slippery.

(2) A stone much used in large buildings at Rome.

(3) The cramps were fastened with melted lead.

(4) Gladiatorial shows were exhibited in this Amphitheatre till the year 404; when an eastern Monk, named Almachius, or Telemachus, rushed, into the arena, and endeavoured to separate the combatants: the Praetor, Alypius, who enjoyed these horrid sights, ordered the Gladiators to slay the Monk; they obeyed; but he was canonized; and Honorius abolished the shows.

and Magistrates, entitled to curule chairs; and behind these seats rose others, in four divisions, the last of which were appropriated to the populace. The seats are supposed to have contained eighty-seven thousand spectators; and the gallery above them twenty thousand. There was an awning which stretched over the whole edifice, in case of rain, or intense heat: and in the wall of the uppermost story are square holes supposed to have contained the rings for fastening the cords of this awning. The arches of the first row of porticos are numbered on the outside; probably to enable the various classes of spectators to find, without difficulty, their destined place. Two gates led into the arena; the one being opposite to the Temple of Venus and Rome, the other on the side of the *Mons-Cælius*; and, near the latter entry, Pius VII., has recently raised a noble buttress, to prevent this part of the Colisæum from falling. Soldiers, likewise, are constantly stationed here, to guard the edifice from mischief; and also to protect Travellers, who may wish to examine this stupendous pile by moon-light.

Near the Colisæum, toward the *Via-Sacra*, are remains of a Fountain called the *Meta Sudans*; which supplied the persons, who assisted at the shows, with water; and might, perhaps, be used in filling the arena for the *Naumachiæ* frequently exhibited there.

Arco di Costantino, dedicated to that Emperor by the senate and people of Rome, in memory of his victory over Maxentius at the Ponte-Molle. This arch stands at the junction of the Celian and Palatine hills, in the *Via-Appia*: and is the most splendid, because the best preserved edifice, of its kind, remaining in Rome. It has, on each side, four fluted Corinthian columns, seven being giallo antico, and one, white marble; and on the pilasters, above these columns, are statues of Dacian warriors. The *bassi-rilievi* on the frieze, representing the conquest of Verona, and the victory at the Ponte-Molle, together with the four figures of Fame, and the two medallions on the sides of the arch, are proofs of the decline of sculpture under Constantine: the other

bassi-rilievi, two excepted, below the great arcade (which were also done in the time of Constantine,) are finely executed, and supposed to have been taken either from the Arch, or Forum of Trajan. One of these, fronting the Colisæum, represents the triumphal entry of Trajan into Rome; and another, on the opposite side, represents him in the act of offering the sacrifice called *Suovetaurilia*. The Statues of Dacian warriors, the Columns of giallo antico, and all the Cornices, were taken from the Arch of Trajan.

Chiesa di S. Teodoro. Immediately behind the *Forum Romanum*, on the way to the *Forum Boarium*, stands this small Rotunda, anciently the Temple of Romulus; and erected on the spot where he was discovered. The bronze wolf, now preserved in the Capitol, originally enriched this temple (1). On the outside of the door of entrance is a pagan altar. The ancient walls of the Temple are perfect, and exhibit withinside three large niches for statues. The roof is modern. The old Roman custom of carrying sick infants to this Temple still continues; although the building is now consecrated to Christian worship. The interior of the edifice may be seen every Sunday morning, from eight o'clock till ten; and every Thursday morning, from seven o'clock till eight. Near this spot was the Lupercal.

Arco di Settimio Severo in Velabro. This Arch was erected by the *Argentarii*, bankers, and merchants of the *Forum Boarium*, to Septimius Severus, his Empress, Julia, and their Son, Caracalla. The sculpture resembles, in style, that on the triumphal arch of Severus. Adjoining to this Arch, is the Church of *S. Giorgio in Velabro*, supposed to stand on the site of the *Basilica of Sempronius*.

Arco di Giano Quadrifronte. This building, composed of immense blocks of white Greek marble, was once

(1) Venuti says, the Temple of Romulus was preserved great while in its original state of simplicity; by way of recalling to the remembrance of the Romans, the simple manners of their ancestors.

adorned with columns, which have disappeared. The brick-work above the cornice is of the middle ages. The edifice seems originally to have been either a market-house, or an exchange, of which there were several in ancient Rome, almost every Forum being provided with one of them (1).

To the left of the Arch of Janus Quadrifrons is a small stream of limpid water; which discharges itself into the Cloaca-Maxima; and which, tradition reports to be *the Lake of Juturna*, where Castor and Pollux were seen to water their horses after the battle at the *Lacus-Regillus*.

Cloaca-Maxima. This great common sewer was constructed, by Tarquinius Priscus, of rude stones, regularly placed, but without cement, and forming three rows of arches: it entered the Tiber between the *Pons-Senatorius* and the Temple of Vesta; and its mouth may be discovered when the river is low. Part of this building lies close to the Arch of Janus (2).

Near to the Palatine, or Senatorian Bridge, now called the *Ponte-Rotto*, are remains of an edifice, denominated *the House of Pilate*, but really that of Nicholas Crescens, supposed to have been the son of Pope John x.

Chiesa di S. Maria in Cosmedin, conjectured to be the Temple of Modesty, erected by Virginia, the wife of Volumnius. This edifice stands a little to the left of the Temple of Jupiter Stator: in the portico is an ancient mask; probably intended as the ornament

(1) There were, in this quarter, beside the *Forum Boarium*, the *Forums Olitorium* and *Piscatorium*.

(2) Pliny says, that the *Cloacae*, or Common Sewers, were the most surprising public works at Rome; being cut through hills, and under the very foundations of the city; and, moreover, so spacious that a cart loaded with hay might pass through them. Common sewers were unknown in Grece; and invented by the Romans. The small *Cloacae* all communicated with the *Cloaca-Maxima*: these *Cloacae* were continually cleansed, by streams of water resembling rivers.

of a fountain; but, in consequence of an idea once prevalent among the populace, that oracles issued from it, called *Bocca della verità*. Judging by the fine antique marble columns, discoverable in the walls of this church, the edifice must have been originally large and handsome; the pavement consists of porphyry, and other precious marbles; the high altar is adorned with an ancient bath or sarcophagus of red Egyptian granite; and in the tribuna is an ancient pontifical chair.

The first *Custode* of Arcadia, Giovanni Mario Crescimbeni, was buried in this church; his monument is near the great door.

Tempio di Vesta, now *Chiesa di S. Maria del Sole*. When this Temple was erected is uncertain; but it is said to have been repaired by Domitian. Here are nineteen beautiful Corinthian fluted columns of Parian marble, which stand on several steps, and form a circular portico round a Cella, likewise circular; the wall of which is also composed of blocks of Parian marble; and so exquisitely are these materials joined, that they appear to be only one piece. The ancient roof was bronze; but this, together with the entablature, and one of the columns (for there were twenty,) can no longer be found. Here, according to some opinions, the Vestal Virgins kept the celebrated Palladium and the sacred fire (1).

Tempio della Fortuna Virile, now *Chiesa di S. Maria Egiziaca*. This Temple is supposed to have been erected by Servius Tullius; but the elegant fluted columns with which it is adorned prove that it must have been repaired at a later period. It seems, like

(1) Vestal Virgins were so called from their goddess Vesta, or fire: Vesta being derived from the Hebrew root **שׁן** fire; whence the Greek **Εστια**, fire, and the Latin Vesta.

The Vestal Virgins were bound to keep the sacred fire unextinguished; and likewise to reconcile persons who quarrelled with each other.

The temples of Vesta were always circular; perhaps in allusion to the sun.

many of the ancient Roman edifices, to have suffered from fire; in order to conceal the effects of which, perhaps, the fine stucco that covers the columns and entablature might be employed. The form of this temple is Grecian; the columns are Ionic; and the ornaments of the entablature, though injured by time, are still visible.

Palazzo de' Cesari. On the *Mons Palatinus*, where Romulus founded Rome, Augustus began, and Domitian finished, the splendid Palace of her Emperors; which, like a little city, covered the hill. The form of this palace nearly a parallelogram, may still be traced; and ruins of one half are discoverable in the Orti Farnesiani; and of the other half in the Garden belonging to the English College, the Convent of S. Bonaventura, and the Garden of the Villa-Spada. The entrance seems to have been from the *Via-Sacra*. The Garden of Adonis, on each side of which was a Hippodrome, belonged to this imperial residence; and the Claudian Aqueduct supplied it with water.

In order to see every thing now remaining, the best way is to drive nearly up to the Arch of Titus, then turn to the right, and, a little way on, is a gate, which opens into the Orti Farnesiani. After entering this garden, and ascending some steps that lead to three small dilapidated modern edifices, one of which surmounted by a turret, contains frescos, which, though much injured, merit notice, you are presented with a beautiful view of the Temple of Peace: and, further on, is the spot where the Arcadian Academy originally assembled (1), amidst ever-green oaks, wood-laurels, and fragments of

(1) The Arcadian Academy, one of the most celebrated in Europe, was founded in the year 1690, and warmly patronised by Christina of Sweden and the Literati of her time. Its members, at the commencement of the institution met in the Farnese Garden; and, afterward, at the Bosco Parrasio, on the Janiculum hill: but, at present, they assemble in a house provided for them by the Roman Government; and in which resides their *Custode Generale*, the learned and venerable Abate Godart.

the entablature, frieze, cornices, and capitals of columns, which seem to have once belonged to the Temple of Apollo, built by Augustus, after the victory of Actium: for, among the decorations of the frieze and cornice, are griffins and tridents interlaced with dolphins; symbols of a naval triumph: and moreover, griffins were consecrated to Apollo. These finely executed fragments are now overgrown by the acanthus; which flourishes here so luxuriantly that one might fancy it planted on purpose to point out the source of Corinthian architectural ornaments. Here lies neglected, on the grass, the original medallion of the arms of Arcadia, the Syrinx of Pan encircled with pine and laurel; which medallion once adorned the place of meeting. This garden contains likewise two small subterranean apartments, commonly called *the Baths of Livia*; in which, by the aid of torches, remains may be discovered of beautiful arabesque, and a considerable quantity of gilding, bright as if just done: here also are small *bassi-rilievi*, in stucco. Beyond the baths of Livia is a dilapidated villa of modern date, adorned with frescos (1), probably by Raphael's scholars: and from a terrace here, the view of Rome, and its environs, is magnificent. Returning hence, and going round that part of the garden which fronts the Capitol, you find a considerable number of subterranean buildings; some of which resemble the Sette Sale belonging to Titus's Baths; and might probably, like them, have served as reservoirs for water. This garden also contains ruins of the Theatre built by Caligula; and a spacious Hall, the roof of which is well preserved.

On quitting the Orti Farnesiani and continuing to ascend the Palatine hill, you find, on the left, the Chiesa di S. Bonaventura; previous to reaching which, turn through a gate-way, on the right, that leads to the

(1) Among the frescos are two medallions representing the story of Hercules and Cacus. The Cave of this famous robber, according to the fable, stood between the Tiber and the Temple of Hercules, (now, according to some writers, the Church of S. Alexius,) on the Aventine Hill.

Villa-Spada; a modern edifice, built on the foundation of some part of the imperial residence; and, probably that called Nero's golden House (1). On entering this Villa, you find a portico adorned with frescos, all of which, except one that represents Venus, and is attributed to Raphael, are by Giulio Romano; who has painted, on the roof, two small pictures, representing Hercules, some of the Muses, and other heathen divinities. The garden of the Villa contains three ancient subterranean Apartments, which are beautiful in point of architecture, and well preserved: they seem originally to have been adorned with arabesque, judging from the remains now distinguishable: and, here was found the superb basin of red porphyry which adorns the circular hall in the Vatican Museum. Beyond these subterranean apartments, and quite at the end of the garden, are a few balustrades; said, by some authors, to mark the spot where the signal for commencing the games in the Circus Maximus was given. To the left of this spot is a large oblong Court, supposed to have been a Hippodrome; and a magnificent Hall, the roof of which is entire, and decorated with medallions in stucco (2).

(1) Nero's golden house (*Domus Aurea*,) joined the imperial palace of Augustus; and is supposed to have extended over the whole of the Celian hill. Under the steeple of the Church of S. John and S. Paul, are Ruins of a noble Portico, which is said to have belonged to this golden house: and foundations of other buildings, which probably, belonged to it likewise, may be traced the whole way from the Villa Spada to the Esquiline hill. It had a triple portico, supported by a thousand columns: it contained accommodations for animals, both wild and tame; and in the vaulted roofs of the banqueting rooms were machines of ivory that turned round, and, from pipes, scattered flowers, and perfumes. The principal eating room was a rotunda, so constructed that it turned round night and day, in imitation of the motion of the earth; and the baths were supplied with sea-water, and the sulphureous waters of *All'ulæ*.

(2) The Villa Spada was shown to me, with great civility and patience, by a man, in appearance, poverty-stricken; who, when I offered him the usual fee, and, indeed, strongly pressed him to accept it, answered, (while the blood mount-

The Garden of the Convent of S. Bonaventura contains ruins of the Aqueduct, erected by Nero, as a continuation of the Claudian aqueduct, to supply his golden house with water.

From the Villa-Spada go back to the Arch of Titus, pass that of Constantine; and, when nearly parallel with the Church of S. Gregorio sul Monte-Celio, turn to the right toward the Forum-Boarium, and you will find a door, leading, by a narrow flight of steps, to what is now called the *Palazzo de' Cesari*, in the Garden of the English College. Here are considerable vestiges of stately porticos, spacious halls, and numberless arches interspersed with ever-green oaks, laurels, flowering shrubs, aloes, and Indian figs; forming altogether a most picturesque and impressive scene. One part of these ruins completely overlooks the Circus Maximus, which lies immediately below it; and here is a terrace, probably, the site of the banqueting hall of the Emperors, whence Nero threw down his napkin, as the signal for beginning the games, when the populace were clamorous for their commencement; and where Caligula, on being roused from sleep, by a similar clamour, ordered the Gladiators to drive away the people; in consequence of which cruel command, several were killed. The ancient pavement of the terrace still remains entire: and, from this spot, the continuation of the Claudian Aqueduct, by Nero, may be seen to great advantage. Fragments of ancient paintings are discoverable throughout all the ruins of the *Palazzo de' Cesari*.

Circus Maximus, made, by Tarquinius Priscus, between the Palatine and Aventine hills. The length of his Circus is computed to have been four stadia, or urlongs; and its breadth the same: it contained a trench ten feet deep, and as many broad, to receive water; together with seats for one hundred and fifty thousand

d to his cheeks,) I take no money; I am placed here, as penance for my sins; which are manifold. I have continued here three years; how much longer I may be doomed to remain I know not; but I can accept no gratuity whatsoever. "

spectators; it was much beautified by succeeding princes; and particularly by Julius Cæsar, Augustus, Caligula, Domitian, Trajan, and Heliogabalus; and enlarged, to so vast an extent, as to receive, in their respective seats, two hundred and sixty thousand spectators: its form, with the trench and water running through its centre, may still be traced.

Chiesa di S. Gregorio sul Monte-Celio, said to be built on the foundations of a Patrician house, and to retain its ancient shape. This church is finely situated; and in the adjoining Garden are three Chapels, built by S. Gregorio. The first, dedicated to his mother, S. Silvia, contains her statue by Niccolo Cordieri; frescos on the ceiling, by Guido; and four saints in *chiaro scuro*, by the same master. The second Chapel contains two celebrated frescos; the one painted by Domenichino, the other by Guido, in order to prove which was the better artist. That done by Domenichino represents the flagellation of S. Andrew!! that by Guido represents the same Saint going to suffer martyrdom!! The figures of S. Peter and S. Paul, near the altar, are by Guido. The third Chapel contains a statue of S. Gregorio, begun by Buonaroti, and finished by Cordieri. This garden commands a beautiful view of the Palace of the Cæsars (1).

Terme di Tito. These Baths, which, twenty years since, were completely choked up with rubbish and vegetable earth; apparently thrown in to destroy them, are now open to the light of day; and exhibit beautiful frescos in as perfect preservation as they could have been when first produced by the artist's pencil near two thousand years ago. The Romans learnt the use of baths from the Greeks: and though, at first, employed merely for the purposes of health, they, in time, became an object of luxury and magnificence. The Baths of

(1) By entering the quadrangle, and ringing a bell on the right, you may always gain admittance to the Church and Chapels of S. Gregorio: they are, during winter, damp and cold.

tus were smaller than those of Diocletian and Callista; but superior in point of architecture, and more elegantly ornamented: the lower part of the edifice served for bathing; the upper part for academies and gymnastic exercises. Communicating with the Baths are ruins called the Palace of Titus; where the group of the Emperor and his children was found: and, not far from hence, the Belvedere-Antinous, or, according to Visconti, the Temple of Mercury, was found likewise. Near this spot were the gardens of Mæcenas; in a building belonging to which Nero stood to see Rome in flames: and near this spot also were the houses of Horace and Virgil. The Baths of Titus are damp.

To the east of the Palace and Baths of Titus, and enclosed within a garden are immense reservoirs, called the *Sette Sale*, which evidently belonged to the Baths, and are in tolerable preservation.

Chiesa di S. Martino in Monte. This beautiful church, not far distant from the *Sette Sale*, is erected upon that part of the Baths of Titus which was added by Domitian and Trajan: such, at least, seems to be the opinion of antiquaries; because the brick-work in these Baths is very inferior to that in the Baths built by Titus.

The modern edifice is adorned with twenty-four magnificent columns, brought from Adrian's Villa at Tivoli. The Vase for holy water is ancient. The high altar, erected about twenty years ago, is peculiarly rich in precious marbles; the paintings, which adorn its vicinity, were done by Antonio Cavalluccio, who lies buried here. The side aisles are embellished with landscapes, by Gasparo Poussin; the figures in which are by Niccolò Poussin; and the upper landscapes are remarkably well preserved. The Chapel of the Madonna, at the end of the left side aisle, is ornamented with paintings by Cavalluccio, and very fine marbles. The steps leading down to the Burial-Place under the high altar, and the burial place itself, were designed by Pietro di Cortona: and here are other stairs, leading to the ancient subterranean Church, which is a part of the Baths, called

those of Titus, and famous for being the spot where Pope S. Silvestro held a council, assisted by Constantine and his mother. The mosaic pavement, and matted roof of the baths (on which perhaps were paintings,) still remain perfect, as do the walls; and here you encounter no very damp air; therefore Invalids may go down with safety.

Chiesa di S. Pietro in Vincoli. This fine Church, which owes its present form to Antonio Sangallo, has a double cupola, like that of S. Peter's. The three aisles are divided by twenty magnificent Doric columns of Grecian marble, taken from Diocletian's Baths: the circular wall behind the high altar made a part of Titus's Baths; whence the pavement of the Sacristy likewise was taken. Here is a picture of S. Margherita, by Guercino. Here also is the Monument of Julius II., designed by Buonarroti, who died soon after he had finished the much-admired figure of Moses; in consequence of which the other figures were done by Montelupo. The Monuments of Cardinals Margotti and Agucci were executed after the designs of Domenichino: and at the end of the tribuna is an ancient pontifical Chair in high preservation. The Sacristy contains a picture, by Domenichino, of S. Peter delivered from prison.

Chiesa di S. Maria della Navicella, so called from the model of an ancient galley, said to have been a votive offering, and placed before it, by Leo X. This Church, designed by Raphael, and supposed to stand on the site of the ancient *Castra Peregrina*, or barracks for auxiliary soldiers, is embellished with fine columns of porphyry and granite, and a frieze beautifully painted in *chiaro scuro*, by Giulio Romano and Pierino del Vaga. The Presbytery, likewise, was painted by the same artists; as were two Altar-Pieces of the Chapels, one representing part of the Transfiguration, the other the Baptism of our Saviour.

Near this spot is the Arch of the Consul Dolabella, over which Nero erected the Aqueduct that supplied his golden House with water.



A Bishop's Throne
B. Altar

SECTION OF THE CHURCH OF S. PIETRO ALLE VINCOLE

C Tomb of Julius II
D. Nave

Chiesa di S. Stefano Rotondo, formerly the temple of Claudius. This beautiful and interesting edifice was built by Agrippina, in honour of her husband Claudius; destroyed by Nero, and rebuilt by Vespasian; which accounts for the columns not being uniform. It seems to have had two entrances. The interior part still retains the precise form, together with all the majesty of an ancient temple; and is embellished with a double row of columns, fifty-eight in number, and chiefly granite. The roof is modern. This edifice was converted into a Christian Church by Pope S. Simplicius: it is, during winter, damp and cold (1).

Obelisk of the Piazza del Popolo; said to have been made at Heliopolis, 522 years before the Christian era. It was brought to Rome by Augustus; found in the Circus Maximus; and placed in its present situation by Sixtus v. Its height, from the ground to the top of the cross, is 112 feet.

To record the exploits of heroes, and to decorate their temples and their tombs, seems to have been the origin of Egyptian obelisks: and most of those which now adorn Rome are engraved with hieroglyphics; which, could we understand them, might throw important lights on the history of past ages.

Obelisk of the Trinità de' Monti. This Obelisk formerly stood in the Circus of Sallust; and was placed in its present situation by Pius vi.: it is forty-four feet and a half in height, without the pedestal, and of Egyptian granite (2).

Villa-Medici, now the French Academy. On the back-front of this Villa is a fine *basso-rilievo* of Hercules strangling the Nemean lion. The Garden of the Villa-Medici is always open to the public.

(1) The churches of La Navicella, and S. Stefano Rotondo, are generally shut; but the Sacristan of the former lives in the vicinity; and the Sacristan of the latter may be found daily, at the new Academy of S. Luke.

(2) The Promenade on the Trinità de' Monti, begun by the French, and now nearly finished by the present Pope, is the pleasantest walk and drive at Rome.

Statues, and Obelisk, in the Piazza di Monte-Cavallo ; so called, from the admirable sculpture with which it is embellished ; namely, two colossal figures, supposed to represent Castor and Pollux, each holding a horse. These twin-gods, the works of Phidias and Praxiteles. are esteemed the finest things of their description at Rome ; especially that done by the first-mentioned artist. They once adorned Athens ; and are generally supposed to have been brought to Rome, from Alexandria, by Constantine, in whose Baths they were found ; though some authors tell us, they were sent to Nero, as a present, from Tiridates king of Armenia. The horses are ill executed, and chiefly modern. The Obelisk, which stands between the statues, was erected by Pius VI. : it is composed of red granite ; measures forty-five feet, without the pedestal ; and originally adorned the Mausoleum of Augustus (1).

Chiesa di S. Bernardo: This edifice, the ancient form and roof of which are quite perfect, merits notice, as belonging to Diocletian's Baths. Some persons suppose it to have been a *Calidarium balneum*, or hot bath ; but the more general opinion is, that this rotunda, and the one opposite to it, near the Villa-Negrone, were temples dedicated to Apollo and Æsculapius. The convent and garden of the Monks of S. Bernardo, the church, convent, and garden of the Carthusians, the public granaries, together with a large space, called Piazza di Termini, a corruption of the word *Thermæ*, all likewise belonged to Diocletian's Baths ; which building seems to have been nearly of a square form, enclosing halls, where the youth were instructed, and where men of learning assembled to read their compositions ; an open theatre, where shows were exhibited in fine weather ; the *Natatio* ; the *Sphæristerium* ; the *Xystum* ; the *Apodyterium* ; the *Hypocaustum* ; and the different baths, namely, *frigidarium*, *tepidarium*, *caldarium*,

(1) The circular Basin belonging to the Fountain of Monte-Cavallo is said to be the largest piece of granite, of this description, in Rome.

and *laconicum*. Three sides of the *Natatio*, where people swam in the open air, were bounded by porticos, (it occupied what is now the cloister of the Carthusians); on each side of these porticos were *Basilicæ* and *Diætæ*, where public assemblies were held, and sumptuous entertainments given: adjoining to these apartments was an oblong room, probably the place for playing at ball (1); and, immediately behind the *Natatio*, was the *Xystum*, where the gladiators and wrestlers exhibited in bad weather: this is now the Church of S. Maria degli Angeli. The baths, properly so named, extended in a straight line opposite to the *Theatridium* and *Bibliothecæ*: the *Apodyterium*, or great hall, where the bathers undressed and dressed themselves, was in the centre of the baths. In the centre of the baths likewise was the *Hypocaustum*, or great stove; whence hot water was conveyed, in pipes, and hot air, in flues, to the different chambers: and this part of the building, which is still preserved, serves as an *Atrium* to the Carthusian church. In the Villa-Negrone are remains of the great reservoir; and round the exterior of the Baths were walks shaded with plane-trees (2).

(1) The ancient Romans played with several kinds of balls; namely; the *Harpastum*, or foot-ball, which, being placed between two companies of young men, they strove who should drive it through the others' goal: the *Pila*, so called from being stuffed with hair: the *Follis*, so called from being made of a bladder; and with this, old men and young children played: the *Paganica*, a ball stuffed with feathers; which derived its name from villages, where it was chiefly seen: and the *Trigonalis*, an appellation common to the *Pila* and *Follis*, and allusive to the form of the tennis courts where these balls were used.

(2) The expense of bathing in a public bath at Rome was equivalent to about one halfpenny for an adult; but for a child, nothing: the rich, however, had their persons rubbed with oils and ointments of great value. Hot baths were only used at a stated hour of the evening. Each man topped at the bath which he judged proper for himself: and if he made use of the *Laconicum*, he returned through the different hot baths; and was thus cooled gradually before he reached the *apodyterium*.

Chiesa di S. Maria degli Angeli. Pius iv., dedicated Diocletian's Baths to sacred uses ; because the Christians who built them suffered martyrdom : and Buonaroti, who was employed to erect the church, finding, among the ruins of these baths, an immense apartment, supported by stupendous columns of oriental granite, (the *Xystum* already mentioned,) formed it into the present Church of S. Maria degli Angeli. The entrance to this majestic edifice, which may vie with S. Peter's in beauty, was a *Caldarium* belonging to the baths, and contains the Monuments of Carlo Maratta and Salvator Rosa. The church itself is in the shape of a Greek cross: the nave is 179 feet long; its height 105 feet; and the antique columns, already mentioned, are sixteen feet in circumference by forty-three high. The pavement is beautiful, and contains a celebrated meridian by Monsignore Bianchini. Near the high altar is a picture, by Carlo Maratta, of the Baptism of our Saviour, much injured by time; and another of the martyrdom of S. Sebastian, by Domenichino, in good preservation!! This church also contains a fine picture of the fall of Simon Magus, by Pompeo Battoni; and another of S. Peter raising Tabitha, by Placido Costanza.

The Pope's Oil-Cellar, near S. Maria degli Angeli, merits notice, as it is a well-preserved part of Diocletian's Baths.

Obelisk of S. Maria Maggiore. This obelisk is of red Egyptian granite; and forty-three feet in height, without the pedestal: it was brought to Rome by the Emperor Claudius; and served as one of the ornaments to the Mausoleum of Augustus; whence it was taken, by Sixtus v., and placed in its present situation.

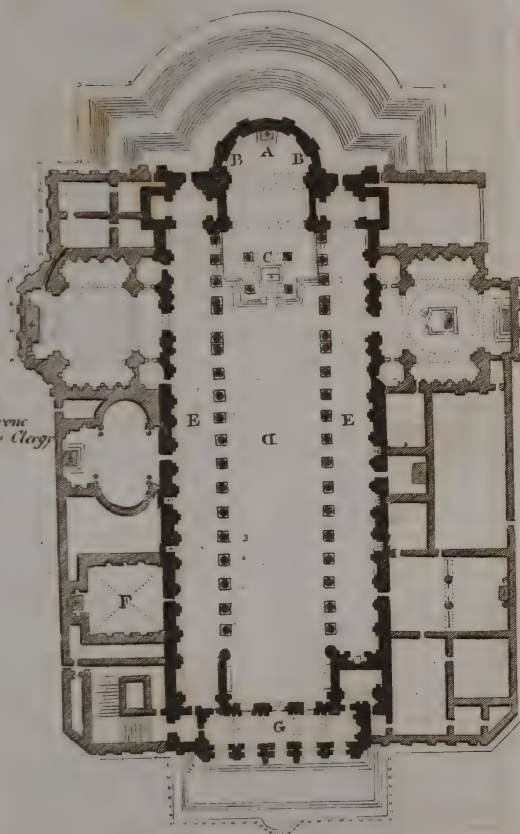
Column in the Piazza di S. Maria Maggiore. This Corinthian fluted column, of Parian marble, was taken from the Temple of Peace; and measures fifty-eight feet in height, without its pedestal.

Basilica di S. Maria Maggiore (1). This Church

(1) Several of these ancient Courts of Justice, called *Basilicae*, were converted into churches, and still retain their original appellation.

BASILICA LIBERIANA OF ST^A MARIA MAGGIORE

NB The faint Lines mark the additions of later times

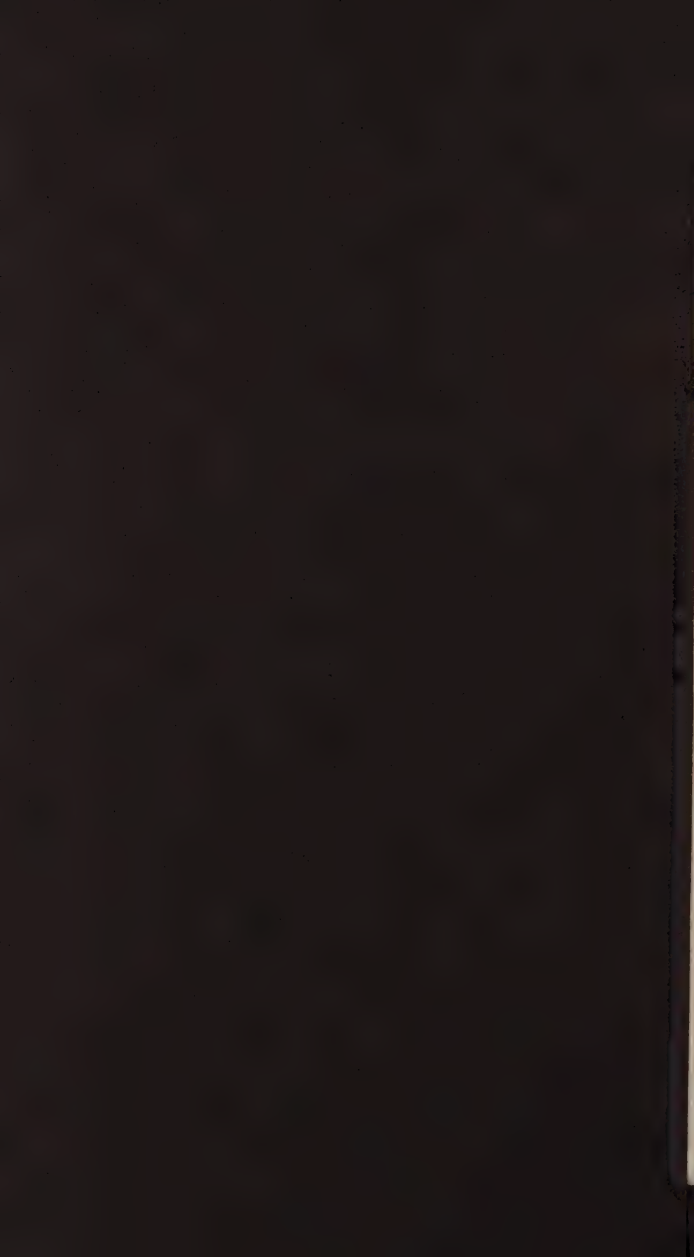


References

*D Bishop's Throne
E Seats of the Clergy
F The Altar
G The Nave*

References

*E The Aisle
F The Baptistry
G Vestibule*



which stands on the summit of the Esquiline Hill, was erected upon the foundations of an ancient temple of Juno-Lucina, about the year 352; and afterward enlarged by Sixtus III. It was likewise repaired by Benedict XIV. who found, about eight palms below the pavement of the church, a black and white mosaic marble pavement, which is of that kind invented by Alexander Severus (1). The nave is supported by antique Ionic columns, thirty-six of which are white marble; and four granite. The Baldacchino is supported by antique columns of porphyry. The arch which separates the choir from the nave is adorned with mosaics of the fifth century. The chapel of Sixtus v., built after the designs of Fontana, is incrustated with fine marbles, and adorned with Corinthian pilasters, *bassi-rilievi*, and paintings. On the right stand the tomb and statue of Sixtus v.: in the middle is the altar of the Holy Sacrament, decorated with a magnificent tabernacle, supported by four angels of bronze gilt; and on the left, the tomb of Pius v. Among the paintings those most admired are, the Annunciation, by Pompeo Bautoi, and the Holy Family, by Agostino Masucci. The Borghese-Chapel, built by Paul v.; is peculiarly rich in marbles, paintings, and sculpture. On the right stands the tomb of the above-named Pontiff, surmounted by his statue: here, likewise, are statues of St. Basil and David, by Niccolò Cordieri; and the tomb and statue of Clement VIII.; with statues of Aaron and St. Bernardo, by Cordieri of Lorrain. The paintings between the windows, and on the arches above the tombs, are by Guido!! The altar of the Madonna is magnificently adorned with oriental jasper, agate, and lapis-lazuli; and on its entablature is a fine *basso-rilievo*. The frescos above, and round the altar, and

(1) These Mosaic Pavements of the middle ages were called *Opus Alexandrinum*; from the inventor. Mosaics, however, seem to have been originally invented by the Persians: for they were used in Persia during the reign of Artaxerxes; thence carried into Assyria, thence to Greece, and, some ages after, to Rome.

in the vault and angles of the cupola, are by the Cav. d' Arpino. The Sforza-Chapel was designed by Buonarroti. This Basilica is so loaded with gilding and other ornaments, that it resembles a place of public diversion more than a Christian temple.

Obelisk of S. Giovanni in Laterano. This obelisk is the largest at Rome; and supposed to have been even more lofty once, than it is at present. It was originally placed in the Temple of the Sun, at Thebes, by Rameses King of Egypt, transported to Rome by the son of Constantine, and erected, in its present situation, by Sixtus v.: its height, without base or pedestal, is one hundred and fifteen feet, and its diameter nine.

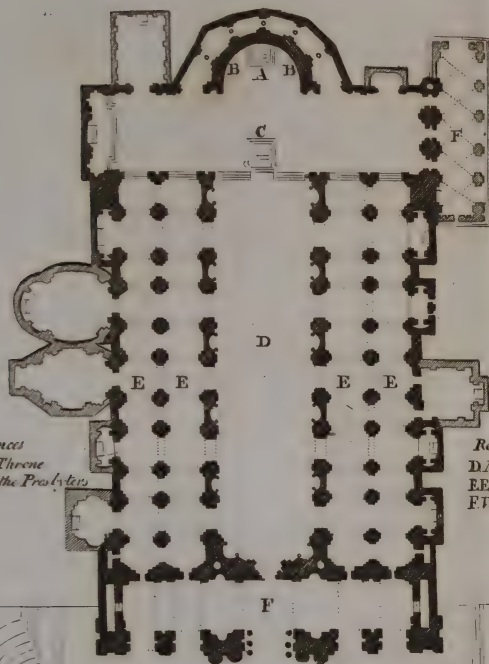
Battisterio di Costantino. This edifice was built by Constantine, and repaired by Gregory XIII. and Urban VIII.: its form is octagon; and three steps lead down to the font, which is an ancient tomb of marble of Ponsevero. The dome is supported by fine porphyry columns, with an antique entablature; and adorned with paintings representing the life of S. John Baptist, by Andrea Sacchi. Other paintings, on the walls, represent the vision of Constantine; his battle with Maxentius; and the destruction of the Idols; which last is by Carlo Maratta. In one of the Chapels are two curious fluted pillars of verde antique; in the other, two columns of oriental alabaster; and the original entrance to this Baptistery is adorned with two noble pillars of porphyry and an antique entablature.

Basilica di S. Giovanni in Laterano (1). This stately edifice was erected by Constantine; and called the mother church of Rome; though the church of S. Martin and S. Luke is really so. The great portico is adorned with a colossal statue of Constantine, found in

(1) The name of *Laterano* is supposed to be derived from Plantius Lateranus, Consul elect, who engaged with Seneca and others in the great conspiracy against Nero, and thereby lost his life: hence his palace, having been confiscated, probably remained in possession of the Emperors till Constantine gave it to the Church, and built the Basilica of S. Giovanni, properly the Pope's Cathedral.

BASILICA LATERANENSIS, or ST JOHN LATERAN.

N.B. The faint Lines mark the additions of later times



References
A Bishop's Throne
BB Seats of the Presbyters
C Altar

References
D Nave
EE Aisles
F Vestibule



his baths; the front of the building, toward the Naples-gate, is beautiful; and the bronze-door, ornamented with *bassi-rilievi*, was taken from the Temple of Saturn. The interior of the church is divided, by four rows of pilasters, into one large, and four small aisles; and the centre aisle, or nave, is adorned with statues of the Apostles; among which are Saints Thomas and Bartholomew, by Le Gros; and S. Andrew, S. James minor, and S. John, by Rusconi. The pavement is mosaic. The altar of the Holy Sacrament is adorned with four magnificent fluted columns of bronze gilt, supposed to have been taken from the Temple of Jupiter Capitolinus; and, above these columns, is a fresco, by the Cav. d' Arpino, representing the ascension of our Saviour into Heaven! The tabernacle, formed of precious marbles, is placed between two Angels of bronze gilt, and four columns of verde antique. At the top of the centre-aisle, near the high-altar, are two noble columns of red granite; and, near the door leading to the Baptistery, two fluted columns of giallo antico, deemed the finest specimens extant of that marble. In this church are the Tombs of the Cav. d' Arpino, Andrea Sacchi, and Boniface VIII.; the last of which is ornamented with a fresco, supposed to have been done by Giotto, and representing Boniface, between two Cardinals publishing the first jubilee of the holy year, in 1300. The Corsini-Chapel (to the left of the great door) is particularly elegant; and was erected by Clement XII., in honour of his ancestor S. Andrea Corsini. Over the altar, between two verde antique columns, is a portrait, in mosaic, beautifully copied from a painting by Guido, of S. Andrea Corsini. On one side of the chapel is the monument of Clement XII.; said to have been once the tomb of Agrippa: it was taken from the Pantheon; and is, in point of shape, the most beautiful sarcophagus extant. On the opposite side, stands the tomb of Cardinal Neri Corsini. In this chapel, likewise, are four statues, representing the four cardinal virtues; one of which, Fortitude, is by Rusconi, and much admired; as are the four *bassi-rilievi* in the upper part of the chapel.

The pavement is beautiful; and the subterranean part of this building merits notice; as it is simple and appropriate, and contains a fine *Pietà*. In the Sacristy of S. Giovanni in Laterano is an Annunciation, designed, if not executed, by Buonaroti.

Scala Santa This Edifice is celebrated for containing twenty-seven steps of white marble, reputed to have belonged to the Palace of Pilate.

Not far hence is an Arch, or Tribune, adorned with the famous *Triclinium* of S. Leo; a mosaic originally placed in the eating room of the palace of that Pope, to perpetuate the event of his having crowned Charlemagne Emperor of the west.

Anfiteatro Castrense. This building now makes part of the wall of Rome, near the Naples-gate; though it formerly stood on the outside of the city: it was called *Castrensis*, because appropriated to military games, and combats between soldiers and wild beasts. The interior of the building may be seen in a garden on the right of the Church of S. Croce in Gerusalemme; nothing, however, remains, except a few arches. The exterior part, which was adorned with two rows of columns, should be viewed from the outside of the Naples-gate.

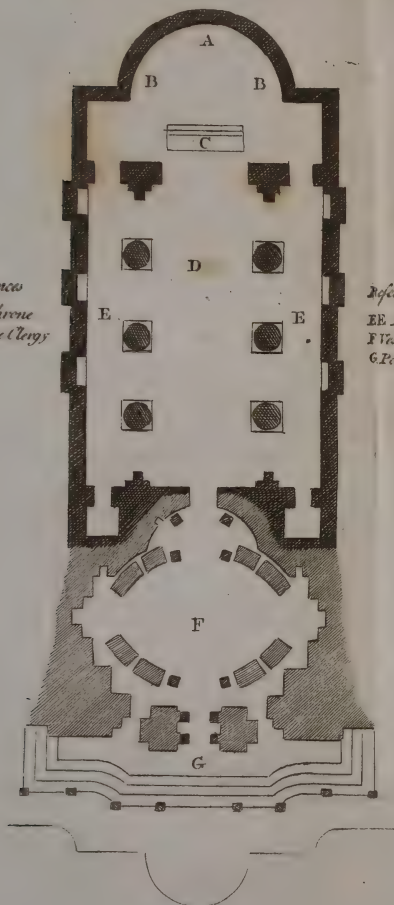
Basilica di Santa Croce in Gerusalemme. This Church, one of the seven *Basilicae* of Rome was erected by Constantine near an ancient *Sessorium*; which seems to have been converted into the entrance of the church; and makes a magnificent vestibule. The approach from S. Giovanni in Laterano to S. Croce in Gerusalemme, is particularly handsome; and exhibits fine remains of the Aurelian Wall of Rome: the latter church derives its name from part of the Cross which S. Helena brought from Jerusalem, and deposited here. On each side of the great door is a Vase for holy water, very similar to those in the Cathedral at Siena; and, like them, containing marble fishes beautifully executed. The nave is supported by eight fine columns of Egyptian granite; and its ceiling adorned with a fresco by Conrad Giaquinto; who likewise painted that

BASILICA SANCTI CRUCIS in JERUSALEM, CHURCH OF THE HOLY CROSS

NB. The joint Lines mark the additions of later times

References
 A Bishop's Throne
 BB. Seats of the Clergy
 C. Altar
 D. Nave

References
 EE Aile
 F Vestibule
 G Portico



part of the ceiling of the Tribuna which is over the high-altar: the other part was done by Pinturicchio, and represents the finding of the Cross. The high-altar is adorned with four rare columns of breccia corallina, and an ancient sarcophagus of basalt. The pavement of the church is antique. This edifice contains the subterranean Chapel of S. Helena, adorned with curious ancient mosaics, and an inscription in her honour.

On the right, coming out of the church, is a Garden, which exhibits considerable remains of a building, called *the Temple of Venus and Cupid*; but, more probably, one of the halls, or temples, which adorned the Baths of S. Helena. This Garden likewise exhibits magnificent remains of the *Claudian Aqueduct*: and, not far hence, was an Altar consecrated to bad Fortune.

Chiesa di S. Bibiana (1). Here are eight antique columns; and a fine antique sarcophagus of oriental alabaster, with a leopard's head in its centre: and here likewise, is a celebrated statue of S. Bibiana, by Bernini!

Tempio di Minerva-Medica. This picturesque ruin stands in a garden, the door of which is generally open. The temple is round without, but decagon within; and seems to have had six windows and nine niches for statues. Here was found a celebrated statue of Minerva with the serpent at her feet: but, whether this building was dedicated to Minerva-Medica or not, seems uncertain. In the same garden is *the Aruntian Sepulchre*; together with *subterranean vaulted Apartments*, supposed to have been the receptacles of the Plebeian Dead; whose ashes were consigned to small earthen-ware-urns, simply inscribed with a name, and an exclamation of sorrow.

Arco di Gallieno commonly called *Arco di S. Vito*. According to the inscription on this arch, it was erected in honour of the Emperor whose name it bears. It is Doric; and proves the decline of architecture in the days of Gallienus.

(1) It is difficult to gain admission to this church, unless it be very early in the morning.

Remains of *five Aqueducts* are discoverable in this quarter of the city; namely, the *Marcian*, *Tepulan*, *Julian*, *Claudian*, and the *Anio-novus*; and near the church of S. Eusebio is a considerable ruin of a *Castellum* of one of these aqueducts.

Chiesa di S. Prassede. The high altar of this ancient Edifice is adorned with a handsome baldacchino, supported by four fine columns of porphyry; the tribuna is adorned with ancient mosaics; and leading to it are magnificent steps of rosso antico, composed of the largest blocks extant of that rare marble, the Fauns of the Capitol and Vatican excepted. In this church is a column, supposed to be that our Saviour was fastened to, when scourged. In the Sacristy is a painting of the Flagellation, by Giulio Romano; and in one of the Chapels are three paintings relative to the life of S. Carlo Borromeo, by an English Painter, named Sterne: they are finely executed, and dated 1741. This church leads to the Catacombs:

Campidoglio. This hill, originally called *Mons Saturnius* and afterward *Tarpeius*, from Tarpeia, who admitted the Sabines into the fortress erected here, was, according to tradition, denominated *Capitole*, or *Capitolium*, because, when Tarquin the elder ordered the foundations of a temple of Jupiter to be laid on this spot, the workmen, while digging, found a human head: in consequence of which the augurs predicted, that Rome would become mistress of the world.

When we recollect the number of splendid edifices which adorned the ancient Capitol, we are led to think its extent must have been immense: but, when we view the spot, and see how circumscribed it is, we can only account for the number of its temples by concluding, that here, as in various parts of the city, one edifice was frequently destroyed to make room for another. The square of the ancient Capitol was adorned with porticos by Scipio Nasica; and, in its centre was the triumphal arch of Nero. The most ancient temple was that of *Jupiter Feretrius*, erected by Romulus and its dimensions were only ten feet in length, and

five in breadth (1). The temple of *Jupiter-Capitolinus*, finished by the younger Tarquin, was much larger; and when consumed by lightning, which happened more than once, seems to have increased in magnitude every time it rose from its ashes. The last person who rebuilt this temple was Domitian; and he is said to have expended twelve thousand talents in gilding it. Here were deposited the spoils of conquered nations, as offerings to the gods from the Senate, Consuls, and Emperors of Rome. The statue of Jupiter was gold; and so, likewise, was that of Victory; which is said to have weighed three hundred and twenty pounds. Here, also, were the temples of *Jupiter-Moneta*, *Fortuna-Primo-genita*, *Fortuna-Privata*, *Fortuna-Viscola*, *Vejovis*, *Isis*, *Serapis*, etc.; embellished by statues without and within; so that the Capitol was denominated The Hall of the Gods. Of these magnificent edifices, however, scarcely a wreck remains: so that the modern Capitol bears no resemblance to the ancient. The present steps, and two side buildings of the latter, were planned by Buonaroti, at the command of Paul III.; and the front of the Senator's house was likewise rebuilt, after the design of Buonaroti. At the bottom of the steps are two Lionesses, in basalt, of Egyptian workmanship; and, on the left side, two arches, under which are large stones, supposed to have made part of the foundation of the Temple of Jupiter Feretrius. On the top of the steps are two colossal Statues, reputed to be Greek sculpture; but more probably Roman; one represents Castor and the other Pollux, with their respective horses. On a line with these statues are beautiful Trophies, called those of Marius, but rather supposed to have been done in honour of Trajan's victory over the Dacians: they once adorned a *Castellum* of the Julian aqueduct; and Piranesi calls them trophies of Augustus.

(1) The statues of the gods, placed in the temples of Rome, during the days of Romulus, were made of potter's clay; and the sacred statues of the Capitol, when injured by time or accident, were not destroyed, but placed in subterraneous depositories, called *Favissae*.

On the same line, likewise, are Statues of the two Sons of Constantine; together with two Roman milestones; that numbered " I, " and standing on the right, being the column which anciently marked the first mile of the Via-Appia; that, on the left, modern. In the centre of the square is a bronze equestrian Statue of Marcus Aurelius, once gilt (1)!!! This is the only antique bronze equestrian statue extant. Fronting the steps is the Senator's House, which stands on the ruins of the ancient *Tabularium*, and under the entrance-door, is a Statue of Rome triumphant, in Parian marble draped with porphyry: a recumbent Statue of the Nile; and another of the Tiber, both in Greek marble. On the right side of the square is the Palazzo de' Conservatori; and on the left the Museo-Capitolino. Beyond the former, on the south side of the hill, are steps which lead to the spot where stood the temple of Jupiter Capitolinus; near which, in a Garden, belonging to a house numbered 139, is that part of the *Tarpeian Rock* whence, it is supposed, criminals were thrown down into the Forum (2). The garden fronts Caracalla's Baths; and the rock, in this place, may perhaps be sixty feet high at the present moment; and formerly it must evidently have been much more; as the level of the Forum is full twenty feet higher now than it was originally.

Chiesa di S. Maria d'Aracæli, anciently *the Temple of Jupiter Feretrius*. The steps leading up to this church, from the side of the Campus Martius, are an hundred and twenty-four in number, and the marble of which they are made was taken from the temple of Jupiter Quirinus, on the Quirinal hill. The interior of the edifice is supported by twenty-two antique columns, chiefly Egyptian granite; and the third column on the

(1) It was found near the Scala Santa, on the spot where the house of his grand-father, Annius Verus, is said to have stood. Winckelman supposes the statue of the horse to be more ancient than that of the Emperor; and particularly praises the head of the horse.

(2) Dionysius of Halicarnassus says, that criminals were thrown down from the Tarpeian Rock into the Forum.

left (entering by the great door,) bears this inscription: "*A Cubiculo Augustorum* (1). It is said that Augustus, about the time of our Saviour's birth, erected here an altar, under the name of *Ara Primogeniti Dei*, now corrupted into *Aracæli*; and an altar, said to be that above-mentioned, is still preserved in this church, and stands between the high-altar and sacristy. The choir behind the high-altar contains a picture, by Raphael, of the Holy Family, which was injured, and has been ill restored. The Chapel of S. Francesco is finely painted, by Trevisani; and here, likewise, is a Chapel painted by Pinturicchio and Luca Signorelli.

Chiesa di S. Pietro in Carcere, or, more properly, *S. Giuseppe*. On the right, going down from the Capitoline hill to this church, are large stones, belonging probably to the ancient *Tabularium*. Under the church is an ancient Prison, built by Ancus Martius, and called *Il Carcere Mamertino*: it is quite perfect, and well worth seeing, though cold and damp. Here S. Peter was confined; and, in the lowest part of this prison, near a small column to which the Apostle was bound, is a spring of water, said to have issued forth miraculously, that he might baptize the two gaolers, and forty seven other persons, all of whom afterward suffered martyrdom.

Palazzo del Senatore di Roma. The view from the Tower which crowns this building, is particularly worth notice, as it exhibits all the ancient edifice of the city, and shows their respective situations.

Palazzo de' Conservatori. In the quadrangle, beyond the arcade, are statues of Rome triumphant, and the weeping Province! two Dacian Kings, and two Egyptian Divinities, all in the same line. The quadrangle likewise contains a Group of a Lion devouring a Horse! the Bust, and one Hand, of a colossal statue of Commodus; the Bust of Domitian; and immense Feet, and one Hand of a mutilated colossal statue of Apollo. The

(1) The *Cubicularii* were officers of the bed-chamber belonging to the imperial Court.

arcade contains a Statue of Julius Cæsar—Ditto of Augustus, done apparently after the battle of Actium, by the prow of a galley with which it is adorned—a Bacchante—a rostral Column—and a Lion on a pedestal, which bears an inscription of the time of Adrian. To the right of the arcade are eight rooms, recently adorned with Busts, many of which were taken from the Pantheon; and on the staircase, opposite to these rooms, are four *bassi-rilievi*, which originally belonged to the triumphal Arch of Marcus Aurelius on the Corso; here likewise is a *basso-rilievo*. (found in the Forum,) of Curtius leaping into the gulf; and, on the landing-place, are two more *bassi-rilievi*, taken from the Arch of Aurelius.

On this landing-place is a door which leads to the apartments not open to the public, but which the *Custode* is happy to show for a trifling gratuity.

The first room contains Paintings, by the Cav. d'Arpino; namely, the battle of the Horatii and Curiatii—the battle of Tullus Hostilius with the army of Veii!—the discovery of Romulus and Remus—Romulus founding Rome—the sacrifice of Numa Pompilius, and institution of the Vestal Virgins; and the rape of the Sabines.

The second room contains Paintings by Laurenti; namely, Junius Brutus condemning his sons to death for having conspired against the Republic—Horatius Cocles, on the Sublician bridge, opposing the Etrurians—Mutius Scævola burning his own hand in presence of Porsenna, after having killed one of the Etrurian Officers, whom he mistook for the King—and the battle in which the Tarquins were defeated.

The third room contains a Frieze representing the triumph of Marius, by Daniello da Volterra!—a Picture of S. Francesea Romana, by Romanelli; and a dead Christ, by Cosimo Piazza—the Statue of the bronze wolf, said to have been struck with lightning when Cæsar fell! This statue is evidently of high antiquity, and perhaps the work of an Etruscan artist (1)—a

(1) Cicero tells us, that, in his times, the turrets of the

bronze Bust of Junius Brutus!!—two mosaic tables taken from Adrian's Villa—a Bust of Julius Cæsar—ditto of Apollo—a triform-Diana (1)—a Bust of Adrian—and a *basso-rilievo* representing the temple of Janus, or, according to some opinions, the gate of Eternity.

The fourth room contains a bronze Statue of a Youth, said to be the shepherd Martius, taking a thorn out of his foot!!—a Bust in *basso-rilievo* of Mithridates! and the *Fasti Consulares*!! (2).

The fifth room contains a Bust, in rosso antico, called Appius Claudius—a bust of Buonarroti—a bust of Medusa, by Bernini—and a bust of Tiberius; together with two Ducks, in bronze, said to have been found in the Tarpeian Rock, and to be the representation of those ducks which saved the Capitol. Here, likewise, are the following Paintings: a Holy Family, by Giulio Romano; and the Olympic games, attributed to Zuccari.

The fifth room contains also a Frieze painted by Annibale Caracci, and representing the military achievements of Scipio Africanus—Tapestry, taken from the designs of Rubens—Busts of Sappho! Socrates! Ariadne! and Sabina Poppæa! the second wife of Nero.

The sixth room contains Frescos by Pietro Perugino, who has represented Hannibal in Capua—Rome triumphant over Sicily, etc. Here, likewise, are Statues of Virgil, Cicero, and Cybele.

The seventh apartment is a Chapel, on the ceiling of which M. A. Caravaggio has represented the Deity. Here, also are paintings of S. Cecilia, by Romanelli! and the four Evangelists, by Caravaggio, together with an altar-piece, by Nucci.

capitol, the statues of the gods, and the image of the infant omulus sucking the wolf, were struck down by lightning.

(1) Emblematical of her sovereignty over Hell, Earth, and Heaven.

(2) These precious remains of antiquity were found during the Pontificate of Paul III., near the church of S. Maria Liberatrice, in the Forum Romanum, and probably that part which belonged to the Comitium.

The eighth room has a door finely carved, by Algardi.

The next story of this building contains the Picture Gallery, which is open to the public every Sunday and Thursday morning, from eleven till four o'clock. Some of the most striking pictures *in the first-room* are; No. 2, the Madonna, our Saviour, and Saints, copied by Bonatti, from Paolo Veronese—4, the sacrifice of Iphigenia, by Pietro da Cortona—5, the portrait of a lady, by Bronzino—6, S. Lucia, by Benvenuto Garofolo!—9, Vanity, by Titian!—15, the rape of the Sabines, by Pietro da Cortona!—18, a portrait, by Velasquez—33, Hagar driven from the house of Abraham, by Francesco Mola—36, Charity, by Annibale Caracci!—37, Bacchus and Ariadne, school of Guido—38, the Sibyl Persica, by Guercino!!!—39, the Madonna, our Saviour, S. Cecilia, and other Saints, by Annibale Caracci!—40, the Madonna, our Saviour, and S. Francesco, by Annibale Caracci—41, the Holy Family, by Benvenuto Garofolo—42, Mary Magdalene washing our Saviour's feet; a miniature, by M. F. Zibaldi Subleras, copied from the original of her husband!—43, the marriage of S. Caterina, by Correggio—44, the Madonna and our Saviour, by Albano!—45, S. Maria Maddalena, by Tintoretto!—46, David with the head of Goliath by Romanelli—48, the communion of S. Girolamo, by Agostino Caracci!—51, S. John Baptist, by Daniello da Volterra!—52, Christ disputing with the Doctors, by Valentino!—53, the Cumæan Sibyl, by Domenichino!!—60, S. John Baptist, by Guercino—63, a landscape, with the figure of the Magdalene, Caracci school—64, the Magdalene, by Albano—65, the triumph of Bacchus, by Pietro da Cortona—67, S. Cecilia, by Romanelli—70, the beatified Spirit, by Guido!—76, Romulus and Remus discovered with the wolf, attributed to Rubens—86, the Madonna adoring our Saviour, by Pietro da Cortona—89, a portrait, by Titian—90, Meleager in *chiaroscuro*, by Polidoro da Caravaggio.

Some of the most striking Pictures *in the second room* are; No. 2, a copy of Raphael's Galatea, by Pie-

tro da Cortona—6, the adoration of the Magi, by Garofolo—11, a landscape, by Claude Lorrain—12, Ditto by Ditto—25, Love by Guido—33, an *Ecce Homo*, by Baroccio—37, the woman detected in adultery, by Titian—40, Europa, by Guido!—41, Alexander's victory over Darius, by Pietro da Cortona!—43, a head, by Titian—44, Polyphemus, by Guido—47, the Presentation in the Temple, supposed to be by Fra Bartolommeo—48, the Holy Family, by Andrea Sacchi—57, the pool of Silome, by Domenichino; (parts of this small picture are beautiful)—58, a landscape by Claude Lorrain—60, a *Presepio* (1), by Garofolo—62, the Madonna, our Saviour, and S. John by Ditto—63, the judgment of Solomon, by Giacomo Bassano—65, the raising of S. Petronilla's body from the grave, and the ascension of her spirit into Heaven, by Guercino!!!—72, a Gipsy telling a youth his fortune, by Caravaggio!—73, the Madonna, our Saviour, and Angels, by Perugino—76, a Soldier seated, by Salvator Rosa—77, a half-length figure of S. Girolamo, by Pietro Facini—78, a portrait of Petrarca, by Giovanni Bellino—79, a landscape, by Domenichino—80, a portrait of Buonaroti, by himself—82, a portrait of Giovanni Bellino, by himself—86, a Witch, by Salvator Rosa—89, S. Sebastiano by Lodovico Caracci—93, Augustus and Cleopatra, by Guercino—109, S. Barbara, a half-length figure, by Domenichino—111, the Holy Family, by Parmigiano—113, S. Cristoforo, by Tintoretto—114, S. Cecilia, by Lodovico Caracci!—116, two Philosophers, by Calabrese—120, the Graces, by Palma Giovane—123, Europa, by Paolo Veronese!

Museo Capitolino, open to the public every Sunday

(1) This is a representation of our Saviour in the manger, attended by the blessed Virgin, Joseph, etc. There is another kind of *Presepio* exhibited in Roman Catholic Countries at Christmas; and consisting of our Saviour, as an Infant, the blessed Virgin, Joseph, the wise Men of the East, camels, etc.; all wrought in wax, and sometimes well executed. The best of these exhibitions at Rome is in the church of S. Maria d' Araceli.

and Thursday morning, from twelve till four o'clock (1): Some of the most striking efforts of the chisel, in this magnificent collection, are;

Quadrangle; No. 1, a colossal Statue of the Ocean! *Arcade*; No. 1, Endimion and his dog, the pedestal fine—3, a colossal Statue of Minerva—4, fragment of a statue of Hercules!—5, Apollo—7, a Bacchante, semi-colossal.

Over the door of the Director's Apartment four Consular Fasces. No. 9, the Dacian Province—10, a colossal head of Cybele—12, the Capital of a Doric column, taken from Caracalla's Baths—17, Isis, in rare basalt—20, Diana—21, Hercules—22, Isis, in red oriental granite—23, a colossal Statue of Diana—25, Polyphemus—26, Mercury—27, a sepulchral Urn—28, Adrian in a sacerdotal habit—30, Jove armed with thunder—31, a Statue of Mars, the head and armour antique, the rest restored—32, Hercules killing the Hydra.

Canopo. The statues contained in this apartment are

(1) Those persons who wish to see the Museums of the Capitol and Vatican to advantage should visit them by torch light, as the torch, like Promethean fire, makes every statue live; in consequence of which, perhaps, the most stupendous efforts of the Grecian chisel were originally placed in subterranean baths.

For seeing the Vatican Museum, four large wax torches, weighing about three pounds and a half each, and costing altogether about six scudi, are requisite. For seeing the Museum of the Capitol, two small wax torches, costing about twenty pauls the two, are sufficient: Admission, however, cannot be obtained to either Museum, for the purpose of viewing the statues by torch-light, without an order from the Pope's Maggiordomo; which order never extends to more than fifteen persons at the same time; and but seldom to so many.

It is expected that every party shall come furnished with wax torches: and it is likewise expected that each party shall give, at the Capitol, to the Custode who shews the statues, and his attendants, from four to five scudi, provided there be fires in one or two of the apartments; and, at the Vatican, from seven to eight scudi, according to the number of fires in the apartments.

said to have been found in the Canopus of Adrian's Villa: it is supposed, however, that not more than three of them are really Egyptian; the rest being productions of the time of Adrian. No. 1, Isis and Apis—3, Canopus—9, Isis—10, Anubis with the Sistrum and Caduceus—12, Isis—13, Isis.

First room, added to the Museum by Pius VII. No. 13, a square Altar, supposed to be an Etruscan work, representing the labours of Hercules.

Second room. No. 1, the Sarcophagus of Alexander Severus and his mother. Some of the *bassi-rilievi* which adorn this immense monument are fine (1).—3, a Disk, with *bassi-rilievi*, representing the life of Achilles!—4, an ancient Mosaic, found near Atrium, and representing Hercules vanquished by Love!—5, a Satyr with a pipe—11, Pluto and Cerberus!—13, a *basso-rilievo* of Poppæa, second wife of Nero—14, Nero.

Staircase. No. 1, a statue of Modesty, or a Vestal—2, the Top of an ancient Well (2)—5, a Lion devouring a Goat. Fastened into the wall is the Plan of ancient Rome, found in the church of Saints Cosimo and Damiano.

Gallery up stairs. No. 2, Bust of Faustina the elder, wife of Antoninus Pius—5, Enterpe—10, a *basso-rilievo*, representing a man making his will—12, Faunus—14, Bust of Silenus—15, Bust of Pompey.

Apartment of the Vase, No. 1, a large vase with æchanalian ornaments, found near the sepulchre of Cecilia Metella; and placed on a Pedestal, apparently Etruscan, and originally, perhaps, the parapet which circled a well: it is adorned with a *basso-rilievo*, presenting the twelve principal deities of the heathen world; and was found at Nettuno!—2, (near the window,) bronze Vase, found in the port of Antium; and once the property of Mithridates Eupator, King of Pontus,

(1) Some writers suppose the monument in question to have been that of Genesius Marcianus, the Father of Alexander Séverus and his wife, Julia Mamaea.

(2) Or perhaps a receptacle for sacrificial ashes.

according to the inscription it bears; which inscription exhibits the most ancient Greek characters extant!—9, Mercury—36, a triform Diana—37, a *basso-rilievo* representing circumstances recorded by Homer—39, a sacrificial tripod—40, ancient Roman weights, scales, and a candelabrum—41, the triumph of Bacchus for the conquest of India—47, Diana of Ephesus—59, Isis—68, the Foot of a tripod of flowered alabaster!—69, a sepulchral Urn, representing the fable of Diana and Endymion—77, Diana of Ephesus—83, a Herma—84, a Herma representing Bacchus—96, a cinerary Urn supposed to have contained the ashes of a youth—100, a Sarcophagus, with *bassi-rilievi*, representing the fable of Prometheus—101, a Mosaic, in *pietre dure*, of four pigeons, described by Pliny, and found in Adrian's Villa!! (1).

Continuation of the Gallery. No. 17, bust supposed to represent Cecrops, first King of Athens—18, Cato the Censor!—19, Group of Agrippa and Nero—21, Marcus Aurelius—23, bust of a laughing Bacchus—26, a young Hercules!—27, Paris—28, a Sarcophagus representing the rape of Proserpine—29, a cinerary Urn—30, a bust, supposed to represent Marcus Brutus—32, Psyche, with the wings of a butterfly—34, bust of Marcus Vespasian Agrippa!—35, colossal bust of the mother of Niobe—36, a wounded Gladiator; or, more probably, a Discobolus—37, a Wine-vase—41, one of the daughters of Niobe—42, head of Jupiter!—44, Diana-Lucifera—48, a Sarcophagus with *bassi-rilievi* relative to the history of Bacchus—49, a cinerary Urn with a pine-apple, the emblem of mourning, at the top—50, bust of Scipio Africanus!—51, bust of Phocion—52, statue of a Consul—54, a semi-colossal head of Antinous—55, bust of Venus—56, a small Pallas—57, a small Isis—58, semi-colossal bust of Jupiter-Ammon—60, statue of Ceres—62, bust of the Mother of Nio-

(1) This Mosaic made part of a pavement; and is supposed to have been brought by Adrian from Pergamus, and to have been the work of Sosus.

—63, bust of Tiberius—64, Bacchus with a panther at his feet—65, Jove with the eagle at his feet—66, bust of Jupiter Serapis—67. head of Augustus—68, bust of Adrian—70, bust of Caligula—72, statue of Marcus Aurelius—73, bust of Trajan—74, bust of Silenus crowned with ivy—75, bust of Domitius Enobarbus, the father of Nero—76, bust, of Caracalla.

Apartment of the Emperors. On the walls are the following *bassi-rilievi*, numbered alphabetically—*A.* Genii in ears—*B.* Bacchus, on a tiger, with Fauns, satyrs, etc.—*C.* the chase of the Calydon boar—*E.* the nine Muses!—*F.* Perseus liberating Andromeda!—*G.* Socrates with History, and Homer with Poetry—*H.* Endymion and his dog—*I.* The fable of Hylas; three of the figures in this *basso-rilievo* exactly resemble the three Graces of Siena. In the middle of the room is a statue of Agrippina, the mother of Germanicus, seated in a curule chair! and round the apartment, on two shelves of marble, are busts of the Roman emperors and their Relatives, beginning with Julius Caesar; whose bust, numbered 1,—that of Drusus, numbered 5,—that of Germanicus, numbered 7,—that of Caligula, numbered 9,—that of Messalina, numbered 11,—that of Galba, numbered 16,—that of Julia, the daughter of Titus, numbered 21,—that of Nerva, numbered 24,—that of Plotina, numbered 26,—those of Adrian, numbered 29, and 30,—that of Julia-Sabina, numbered 31,—that of Marcus Aurelius, numbered 35,—that of Lucilla, numbered 40,—that of Commodus, numbered 41,—that of Clodius Albinus, numbered 47,—those of Septimius Severus, numbered 48, and 49,—that of Macrinus, numbered 59,—that of Tribonianus Gallus, numbered 68,—and that of Salonina, numbered 73, are among the most striking.

Apartment of the Philosophers. Among the *bassi-rilievi* on the walls are, *G.* a funeral procession;—*I.* Victory in a triumphal car;—*L.* a sacrifice to Hygeia, in rosso antico;—*M.* Faunus followed by Spartan ladies: this work bears the name of Callimachos, and is describ-

ed by Pliny (1). In the centre of the room is one of the twelve *Camillae*, instituted by Romulus, for the service of the gods. On two marble shelves round the room are busts of Poets, Philosophers, and other distinguished characters of antiquity: those of Virgil marked 1,—Socrates, marked 4, 5, and 6,—Carneades marked 8,—Seneca, marked 10,—Plato, marked 11,—Diogenes, marked 21, Archimedes, marked 22,—Asclepiades, marked 24,—Demosthenes, marked 31,—Pindar, marked 33,—Aratus, marked 38,—Democritus, marked 39, and 40,—Homer, marked 44, 45, 46, and 47,—Aspasia, marked 48,—Cleopatra, marked 49,—Sappho, marked, 51,—Lysias, marked 54, Epicurus, marked 62,—Metrodorus, marked 63,—Epicurus, marked 64,—Aristotle, marked 66,—Massinissa, marked 68, and 69,—Julian, the apostate, marked 72,—Cicero, marked 74,—and Gabrielle Faerno, marked 79, and done by Buonaroti, are among the most striking.

Saloon. The two columns of giallo antico, which ornament the large niche of this apartment, where stands the Hercules of bronze gilt, once belonged to the tomb of Cecilia Metella; and the two figures of Victory, which support the arms of Clement XII., once belonged to the triumphal Arch of Marcus Aurelius. Among the statues are, No. 1, Jove armed with lightning, of nero antico and found (as likewise was the Altar which serves for its Pedestal) in the Port of Antium!—2, a Centaur, of nero antico, found at Adrian's Villa!!—3, Hercules, in basalt found on the Aventine hill; the Pedestal is adorned with *bassi-rilievi*, representing the birth, education, and coronation of Jove!!—4, another Centaur, similar to that numbered "2"!!—5, Æsculapius, in nero antico, placed on a circular altar representing a sacrifice, and found, as was the Altar, at Antium—7, Ptolemy-Apion, in the character of Apollo—8, Venus

(1) Winckelman seems to think this work Etruscan; and supposes it to represent three Priestesses of Bacchus and a Faun.

ising from the bath—9, a wounded Amazon 10, an Amazon—11, a wounded Amazon—13, a Muse—14, Minerva!—15, a Faun—16, Apollo, semi-colossal!—18, a colossal—18, a colossal bust of Trajan!—21; An-
 inous—22; Adrian—23, Caius Marius, in consular
 robes!!—24, Julia, consort of Septimius Severus—25,
 Hercules in bronze gilt, semi-colossal, found in the
 Forum Boarium; and the only antique statue in Rome on
 which the gilding remains!! This statue is placed upon
 an altar consecrated to Fortune.—26, Isis with the
 lotus on her head!—28, a Master of one of the schools
 of gymnastic exercises, found in Adrian's Villa—29,
 one of the *Praeficae*, hired to weep at funerals—31,
 the Goddess of Clemency with a patera and a lance,
 found on the Aventine hill—32, a colossal bust of An-
 oninus Pius!—33, Diana, as a huntress; from the Al-
 bani collection—34, a Cacciatore, found near the Porta
 Latina—35, Harpocrates, the god of silence, found in
 Adrian's Villa.

Apartment of the Faun.—Among the *bassi-rilievi*
 which adorn the walls of this room, is the triumph of
 the Nereides over marine Monsters. In the centre of the
 apartment is the Faun, in rosso antico, found at Adrian's
 Villa!!!—No. 3, colossal head of Hercules placed on a
 rostral altar dedicated to Neptune—6, colossal head of
 Bacchus, placed on a rostral altar, dedicated to Tran-
 quillity—10, an incognito-bust—13, a Sarcophagus, the
bassi-rilievi on which represent the fable of Diana
 and Endymion—14, an incognito-bust standing on an
 altar dedicated to Isis, and found in Adrian's Villa—15,
 a child playing with a mask—17, Innocence playing
 with a dove—19, Alexander the Great—21, a Child
 playing with a Swan, and placed on an altar dedicated
 to the sun!—22, an incognito-bust—26, a Sarcophagus
 adorned with *bassi-rilievi* representing the battle of
 Theseus and the Amazons.

Apartment of the dying Gladiator. This super-
 cellent statue, found in the gardens of Sallust, has
 been so well restored, by Buonarroti, that the arm he
 made is deemed nearly equal in merit with the other

parts of the figure (1)!!! 2, Zeno, the founder of the Stoics; this statue stands upon an ancient altar, and was discovered at Lavinium, in the Villa of Antoninus Pius.—3, a group of Cupid and Psyche, found on the Aventine hill, and placed on an altar dedicated to Apollo!—4, the Faun of Praxiteles, found at Tivoli, in the Villa d' Este!!!—6, Antinous!!!—7, Flora, found in Adrian's Villa!—8, Venus coming from the bath!!!—9, Juno, semi-colossal!!!—10, bust of Alexander the Great!—11, the Egyptian Antinous deified by Adrian, demi-colossal, and found in Adrian's Villa!—12, bust of Ariadne, crowned with ivy—13, Pandora, semi-colossal, placed on an Altar dedicated to Hercules!—14, Apollo semi-colossal, and found in the Zolfatara, near Tivoli!—B, bust of Marcus Brutus!

Tempio di Pallade. erected by Domitian in his Forum. This magnificent ruin is half buried in the earth; but that part which appears above-ground consists of two beautiful fluted Corinthian columns now standing measures twenty-nine feet in height, each column being nine feet and a half in circumference. The entablature and frieze are rich in well-executed ornaments, especially the latter, which represents the Arts, patronised by Pallas. On the entablature is a large figure of the Goddess in *alto-rilievo*.

Tempio e Foro di Nerva. The Emperor Nerva, after the death of Domitian, finished his Forum, which was enlarged and embellished by Trajan, who erected there one of the finest edifices of ancient Rome, a Temple, or Basilica, in honour of Nerva. Contiguous to the entrance into the Forum of Nerva (now called Arco de' Pantani) are the remains of this edifice; namely, part of what seems to have been a cella, and part of

(1) Winckelman supposes the statue called The dying Gladiator, to represent a herald; other antiquaries think it more like a shield-bearer; it seems, however, to be generally considered as a copy of that master-piece in bronze, by Ctesilaus, which represented a wounded man in the agonies of death.

a side portico, consisting of three magnificent columns and a pilaster of Parian marble, fluted, and of the Corinthian order, which support an architrave much ornamented and finely worked. The height of these columns is fifty-one feet, and their circumference sixteen feet and a half (1). The wall now remaining of the Forum of Nerva (supposed to have been originally a part of the city-wall, erected by Tarquin,) is equally extraordinary on account of its immense height, and the enormous blocks of stone that compose it, which are cramped together without the assistance of lime, by pieces of hard wood.

Foro e Colonna Trajana. The Forum of Trajan, built by Apollodorus of Athens, was, according to the records of antiquity, more splendid than any other Forum at Rome, and contained porticos, statues, a basilica, with a bronze equestrian statue of Trajan in its vestibule; a temple dedicated to that Emperor after his death; a triumphal arch with four fronts, the celebrated Ulpian Library, and a beautiful historic column, the last of which alone remains entire. The column is supposed to have stood in the centre of the Forum, and, under this supposition, we may conclude that not much more than half of the latter has been excavated and that the other part must still remain entombed beneath the churches of S. Maria, and S. Maria di Loreto. The excavations lately made have brought to light a considerable number of columns of grey granite, all broken, but which seem, judging from the situation of their bases, to have belonged to the Basilica. Several fragments of sculpture, inscription, etc., have likewise been found, and are now placed in the Forum. Trajan's column, the most beautiful work extant of its kind, was erected at the beginning of the second century, by the senate and people of Rome, in honour of his victories over the Daci, Sarmati, etc. It is of the Doric order, and composed of thirty-four blocks of Greek marble,

(1) According to some opinions, this edifice was the temple of Mars.

fastened together with bronze cramps: its circumference at the bottom, being eleven feet two inches, at the top ten feet, and its height from the pavement, including the statue on its summit, 133 feet. The *bassi-relievi* with which it is adorned, represent the Dacian wars, and are supposed to have been designed, and in great measure executed, by Apollodorus. The statue of Trajan, in bronze gilt, originally stood on the top of this column, but the existing statue is that of S. Peter, placed there by Sixtus V. The pedestal of the column exhibits trophies, eagles, wreaths of oak, etc., most beautifully sculptured (1), and originally contained the ashes of Trajan in a golden urn.

Dogana Pontificia. This edifice stands on the ruins of a large oblong building, each side of which seems to have been originally decorated with an open portico. Eleven magnificent fluted Corinthian columns of Greek marble still remain, and support a noble cornice, likewise of Greek marble: these columns are above thirty-nine feet high, and particularly well proportioned, their base is attic, and their capitals are adorned with olive-leaves; they have suffered cruelly from fire. The quadrangle of the edifice contains fragments of a fine entablature, and a portico. Some antiquaries believe this splendid ruin to have been the Temple of Neptune, but more probably it was the *Basilica of Antoninus Pius*.

Obelisk of Monte-Citorio.—This obelisk, made, it is supposed, in the time of Sesostris, about a thousand years before Christ, was brought to Rome by Augustus, who used it as the gnomon, or stile, of his meridian line, which was traced on the pavement by means of a bronze dial, near the temple of Juno-Lucina, now the Church of S. Lorenzo in Lucina (2). The obelisk is of red granite, covered with hieroglyphics, and its height, from the pedestal to the bronze globe on its

(1) The shields and arms are those of the Daci, the Sarinati, and their allies, copied from the originals brought to Rome by Trajan.

(2) See PLINY'S *Nat. Hist.* l. 36—c. 10.

summit, is ninety feet. Pius vi. placed it on Monte Citorio (1).

Colonna-Antonina. This stately historic column, erected by the Roman senate to Marcus Aurelius Antoninus, was dedicated by him to his father-in-law, Antoninus Pius, whose statue he placed on its summit. It records the Marcomanic war, in a series of *bassirilievi*, which seem to have been imitated from those on Trajan's column, though inferior in point of workmanship. It is of the Doric order, and composed of twenty-eight blocks of white marble; its diameter being fifteen feet, and its height, from the base to the top of the statue, one hundred and forty-two feet. As this column was extremely injured by lightning, Sixtus v. restored it, at the same time placing on its summit the statue of S. Paul, which, like that of Antoninus Pius, is of bronze gilt (2).

Mausoleo d' Augusto. Augustus during his sixth consulate, erected, in the Campus Martius, this superb Mausoleum for himself and family: it was incrustated with white marble, and, being raised to a great height formed a stately dome. The building seems to have been divided into three stories, round which were broad belts, whereon evergreens were planted: the summit was adorned with a statue of Augustus, and two Egyptian Obelisks stood at the entrance, One story alone remains: here, however, are several sepulchral chambers tolerably perfect. The *Bustum*, where the bodies of the Emperor and his family were burnt, is supposed to have been in the vicinity of his mausoleum, near the church of S. Carlo al Corso. So extraordinary are the changes in this world, that the tomb of Augustus is

(1) *Mons Citorius*; here formerly stood an Amphitheatre, supposed to have been that of Statilius Taurus.

(2) The Base of the Colonna Antonina is modern; and if the Street recently discovered, eighteen feet below the foundation of the Palazzo Piombino, be, as antiquaries suppose, part of the *Via-Flaminia*, the Colonna Antonina must, when first erected, have stood on a considerable hill.

now converted into a sort of amphitheatre for bull-fights and fire-works!

Campo Marzo. The Campus Martius, consecrated, by Romulus, to the god of war, comprehended an immense track of ground; extending, in the days of Augustus, from his Mausoleum to the Theatre of Marcellus; and from the base of the Pincian, Quirinal, and Capitoline hills, to the Tiber. In Nero's reign, it is said to have reached to the Ponte Molle.

Mausoleo-Adriano, now *Castel di S. Angelo*. This magnificent edifice was erected by the Emperor Adrian, nearly opposite to the Mausoleum of Augustus, and in the garden of Domitian. It consisted of two stories, with a dome on the top; was incrustated with Parian marble, surrounded with stately columns, and adorned with statues. Some persons imagine the bronze pine, now in the Belvedere-Garden of the Vatican, to have been originally placed on the summit of the dome, and to have contained the ashes of Adrian: while others conjecture that his statue was on the summit, and that his ashes were deposited beneath, in a porphyry sarcophagus. After the fall of the Roman empire; this building became the citadel of Rome; and acquired the appellation of Castello di S. Angelo, from a statue of the Archangel Michael placed there, to commemorate a vision of S. Gregorio; who, being on the top of the edifice, thought he saw an angel announcing to him the cessation of a plague which, at that period, ravaged Rome. Considerable remains of the ancient building may still be discovered within the walls of the modern Fortress; the large hall of which merits notice; as it is painted, in fresco, by Raphael's scholars.

Foreigners, in general, are not allowed to see the interior of the Fortress of S. Angelo above one or two days in the year; when the Soldiers of the Garrison have permission to open the gates, and show the Mausoleum, etc.

Tempio del Sole nel Giardino Colonnese. In Via della Pilotta, near the church of Santi Apostoli, is a door leading up a flight of narrow steps into the

Colonna Garden, where lie immense fragments of what is supposed to have been the Temple of the Sun, erected by Aurelian. This edifice, finely situated on the Quirinal hill, was one of the largest temples of ancient Rome, if we may judge by the enormous magnitude of the ruins of the frieze and entablature (1), which still remain: they are of white marble, beautifully sculptured. The columns which supported the entablature are supposed to have been seventy feet in height. Here was found a votive table of marble, on which the worship of Mithras is represented: and as the worship of Mithras, brought to Rome from Persia, was certainly connected with that of the sun, such a votive offering is an indication that the Temple of the Sun stood here.

This Garden likewise contains ruins of *the Baths of Constantine*.

Obelisk of the Piazza di Santa Maria sopra Minerva. This little Obelisk, covered with hieroglyphics, was found near the spot where it now stands, in consequence of excavations which were made to lay the foundations of the Convent of the Minerva. The Obelisk which now stands opposite to the Pantheon, was found in the same place; and it is conjectured that the Temples of Isis and Serapis stood in this part of Rome; and that these little Obelisks stood before them. A fine statue of Minerva, an Isis, a Serapis, an Isiac altar, and other Egyptian antiquities, were found in this vicinity; as were the celebrated statues of the Nile and Tiber; the former of which is now in the Vatican-Museum, the latter at Paris. The obelisk of the Piazza

(1) One of these blocks of marble is twelve feet in length, thirteen in breadth, and eleven in height. Another block is seventeen feet in length, ten in breadth, and six in height. But prodigious, to modern eyes, as these blocks appear, they are pigmies compared with those mentioned by Josephus as having composed part of the Temple at Jerusalem, after its restoration by Herod. The last-named blocks, according to the Jewish Historian, were upwards of sixty seven feet in length, above seven in height, and about nine in breadth.

della Minerva was placed there, by Alexander VII.; and the elephant, on whose back it rests, was designed by Bernini, and executed by Ferrata.

Chiesa di S. Maria sopra Minerva. This church is supposed to stand on the foundations of a Temple of Minerva, erected by Pompey the great, in gratitude for his victories: the interior of the edifice, however, though spacious and handsome, exhibits no remains of the ancient temple. Behind the high-altar are the tombs of Leo X. and Clement VII., by Bandinelli; the statue of the former being by Raffaello da Montelupo, and that of the latter by Bacciobigio. Near the side door is the monument of Cardinal Alessandrino, designed by Giacomo della Porta; and that of Cardinal Pimentelli, executed by Bernini: but the most celebrated piece of sculpture in this church is a statue of our Saviour holding his cross, by Buonaroti! It is near the high-altar. The Altieri-Chapel contains an altar-piece, by Carlo Maratta and Bacciccio: and the Chapel of the Annunziata is painted in fresco, by Filippino Lippi, Raffaelino del Garbo, and Fra Giovanni Angelico da Fiesole, who was buried in this church. The adjoining Convent contains *the Casanatense Library*, deemed the best at Rome, with respect to printed books; and adorned with a statue of Cardinal Casanatta, by Le Gros (1).

Pantheon. The Piazza in which this magnificent Temple stands, was completely filled with ruins of ancient edifices, till the Pontificate of Eugenius IV., who, on having these ruins cleared away, discovered, before the portico of the Pantheon, the two Lions of basalt which now adorn the Fontana di Termini; a Head of Agrippa, in bronze; and some ornaments, supposed to have belonged to the pediment. Gregory XIII. erected the Fountain in this Piazza; and Clement XI., embellished it with the Egyptian Obelisk before-mentioned. The Pantheon, which has in great measure defied

(1) On the twenty-third of April, from five till seven in the evening, there is fine music in this church.

he injuries of time, seems as if preserved to latter ages for the purpose of furnishing a just idea of ancient Roman taste and splendour. The general opinion appears to be, that it was erected by Agrippa, the son-in-law of Augustus; and repaired by Septimius Severus and Caracalla; but that Agrippa did not build the portico at the same time with the rest of the edifice. The Pantheon, judging from its name, was dedicated to all the gods: though Agrippa particularly consecrated it to Jupiter the Avenger: and according to Dion Cassius, wished to have placed the statue of Augustus there, and to have inscribed his name as author of the temple; which honour the Emperor modestly declined. Agrippa, therefore, placed the statue of Julius Cæsar in the rotunda, among the deities, and the statues of Augustus and himself in the large niches on the outside near the great door: and probably the portico might have been added for the purpose of containing these statues. What strengthens this conjecture is, that immediately under the portico are traces of the original pediment. Formerly there were seven steps leading up to the portico; now, two only are above ground. This stately vestibule is sixty-nine feet long by forty-one wide, and supported with sixteen magnificent columns, each being an entire piece of red oriental granite, the circumference of which is fourteen feet, and the height forty-one. The bases and capitals are of the most beautiful white marble yet discovered among the treasures of antiquity. The portico is surmounted by an entablature and pediment finely proportioned; and in the tympanum the latter are holes that served, no doubt, to fix a *bas-relievo*, now alas, taken away. The original iron doors, embellished with *bassi-rilievi*, became the spoil of Genseric, King of the Vandals, who lost them in the Sicilian sea: the door-case, which is magnificent, still remains; and the present doors appear to have been taken from an ancient edifice. The inside of the temple is circular, and its diameter is an hundred and forty-nine feet, exclusive of the walls, which are eighteen feet thick: the height seems to have been

the same as the breadth, till the interior pavement was raised to a level with that of the portico: for originally there was a descent of seven or eight feet into the Pantheon; a construction not unusual in ancient temples. The walls were incrustated with precious marbles, which still remain, as do the ancient cornices and frieze; and it is supposed that the inside of the dome was originally covered with silver *bassi-rilievi*: the outside was bronze gilt. The beams of the ceiling of the dome and portico were cased with thick plates of bronze, which Urban VIII. took away, to make the Baldacchino in S. Peter's, and the cannon of the Castle of S. Angelo; thereby drawing upon himself the following pasquinade; "*Quod non fecerunt Barbari Romæ, fecit Barbarini.*" All the gods had their respective statues here, in bronze, silver, gold, or precious marble; that of Jupiter the avenger is supposed to have been in the centre of the tribuna; the infernal deities on the pavement, the terrestrial in the lower niches of the walls, and the celestial in the upper niches. The pavement is composed of porphyry and giallo antico, bordered with other rare marbles; and the aperture in the roof for light is twenty-five feet in diameter. Pliny mentions, among the ornaments, columns with capitals of a metal called *Syracusan*, but none of these are preserved; neither do any of the Caryatides, nor the other statues executed by Diogenes the Athenian, now remain. Pliny likewise mentions among the statues, a Venus with ear rings made of a pearl cut asunder; being the fellow of that which Cleopatra dissolved in vinegar, and drank to the health of Mark Antony. Fourteen beautiful columns of the Corinthian order still adorn the interior of this edifice, and it is said that the two which stand on each side of the high altar were placed there by Adrian. The small altars are adorned with columns of porphyry, giallo antico and granite, paintings and statues; among the latter of which is a group of a Vestal and a Child found in the subterranean part of the building; this Vestal is now, I believe, called S. Anna. Busts, monuments, and inscriptions, to the memory of distinguished

characters whose talents have shed lustre upon Italy, once clothed the walls of the Pantheon; but are now removed to the Capitol; except the inscriptions in memory of Raphael, Annibale Caracci, and two or three other persons.

Bagni d'Agrippa. Immediately behind the Pantheon were Agrippa's Baths, of which scarce any vestige remains; except a semi-circular building, now called *tempio della Ciambella*.

Piazza-Navona. This was anciently the *Circus Agonalis*; so called, perhaps, from having been the spot where the Agonal games, instituted by Numa in honour of Janus, were celebrated. It is one of the largest Piazzas in Rome, and seems to have retained its original shape. Gregory XIII., adorned it with two fountains; one of which is ornamented with a Triton, by Bernini; and other sculpture, by various artists: and Innocent X. erected the centre Fountain after the design of Bernini. It consists of a circular basin seventy-three feet in diameter; in the middle of which rises a rock, adorned on one side with a sea-horse, and on another with a lion: on the summit of this rock is an Obelisk of red granite, covered with hieroglyphics, and fifty-five feet in height; it was found in the Circus of Caracalla, and brought it to Rome. The four sides of the rock are likewise embellished with four colossal statues, representing four of the principal rivers of the world; namely, the Ganges, the Nile (1), the Plata, and the Tiber. This fountain does honour to the taste of Bernini.

Chiesa di S. Agnese, in Piazza-Navona. This church stands on the *Lupanarium* of the Circus Agonalis, where S. Agnes was dragged, in order to be defiled. A staircase near the Chapel of S. Agnes leads into the *Lupanarium*, where are considerable remains of antiquity, together with a *basso-rilievo* of S. Agnes miraculously preserved with her own hair; and said to be one of the best works of Algardi!

) The statue of the Nile has its head covered, to signify its source was unknown to the ancients.

The Church of S. Agnes is built in the form of a Greek cross; and adorned with stately columns of granite, a beautiful pavement, a cupola finely painted by Ciro Ferri, Corbellini, and Bacciocci; a statue of S. Agnes in the flames, by Ercole Ferrata; an antique statue, now called S. Sebastiano; several fine *bassirilievi*, (the most striking of which is S. Eustachio among the wild beasts, by Ercole Ferrata;) the Mausoleum of Innocent x.; and a high altar incrusting with flowered alabaster, and adorned with columns of verde antique; and a group in marble of the Holy Family, by Domenichino Guido.

The Lupanarium is damp and cold.

Teatro di Marcello, Piazza Montanara. This Theatre, said to have been the second built at Rome for public exhibitions, was erected by Augustus in honour of his Nephew Marcellus; and the architecture is so fine as to have served as a model to all succeeding ages. This edifice was four stories high; but the two upper ones are quite destroyed; and have buried in their ruins, the seats, orchestra, and stage. Almost half, however, of the wall of the first and second story may be traced. The portico of the first story is Doric; the second story Ionic. This theatre was composed of large blocks of Travertino, and held about twenty-five thousand spectators: the Orsini-Palace stands upon its ruins.

Near the Theatre of Marcellus stood *the Prison of the Decemviri*; in which a woman (according to Pliny and Valerius Maximus) was condemned to be starved to death, and saved by her daughter, who had not long been brought to bed, and who got access to her, and supported her with her milk: till, at length, when this circumstance was discovered, the mother received pardon for the daughter's sake; a pension, likewise, was bestowed upon them; and a temple erected on the spot to filial piety.

Portico d'Octavia. This magnificent edifice, which stands in the Pescheria, or fish-market, was erected by Augustus in honour of his sister Octavia, chiefly for

the purpose of sheltering the people from rain. It seems to have enclosed a Temple of Jupiter, and another of Minerva; the latter of which suffered from fire, and was repaired by Septimius Severus and Caracalla. The portico was of a square form, supported by nearly three hundred columns, and adorned with statues of the most exquisite workmanship: it served as an exhibition-hall for painters on certain days of the year. The present remains seem to have been one of the principal structures: its form is square, with two fronts, similar to each other, and adorned with fluted Corinthian columns of white marble, supporting an entablature and pediment, all finely executed. The Venus de' Medici was found here.

Tempio d'Esculapio, now *Chiesa di S. Bartolommeo*. This Church stands on what is called the Island of the Tiber; being precisely the space between the *Pons Cestius* and the *Pons Fabricius*. The Romans have a tradition that this island was formed by the urn belonging to Tarquin the Proud, in the Campus Martius, having been cut down, and, by order of the consuls, thrown into the river. About the year of Rome 462, when the city suffered from a pestilence, the Sibylline books were consulted; and an embassy sent, in consequence, to bring Æsculapius of Epidaurus to Rome; when the serpent worshipped by the Epidaurians, under the name of Æsculapius, followed the ambassadors into their ship, remained with them during their voyage home, and then quitted the vessel and came to the island of the Tiber, where a temple was built for him: and, to perpetuate the memory of this event, the figure of a serpent is cut on one of the stones that served for the foundation of this temple. The serpent, however, is in the garden of the Convent belonging to the church; and ladies are not allowed to see the garden without an order from a Cardinal. The Columns in the church appear to be antique, and are supposed to have belonged to the Temple of Æsculapius; the Sarcophagus, which forms the altar, is handsome.

Chiesa di S. Cecilia in Trastevere. This edifice is erected on the foundations of the house of S. Cecilia; and contains the Bath wherein she suffered martyrdom.

The Court leading to the church is adorned with a fine antique marble Vase; and the Portico is embellished with antique Columns, two of which are granite. The high altar of the church is adorned with four columns of nero and bianco antico supporting a baldacchino of Parian marble; under which rest the ashes of S. Cecilia, in a tomb composed of alabaster, lapis-lazuli, jasper, verde antique, agate, and bronze gilt. Here likewise is the statue of S. Cecilia, by Stefano Maderno, in the position in which she was found after her martyrdom! The pavement encircling the altar is of alabaster and various precious marbles; and the ceiling is adorned with ancient mosaics. Here, also, are a small round picture of the Caracci-school; and an ancient pontifical chair. On the right of the great door of the church is an ancient Vapour Bath, quite perfect, whose walls exhibit earthen pipes to convey hot air. This is supposed to be the spot where S. Cecilia was killed; it is now converted into a Chapel, and contains two pictures in the style of Guido; the one representing the decapitation of the Saint, the other her coronation.

Basilica di S. Maria in Trastevere, supposed to stand on the foundations of the *Taberna Meritoria*, which was a hospital for invalid-soldiers. The portico of this edifice is supported by antique granite columns, and adorned with ancient mosaics: it likewise contains several ancient inscriptions. The church is a noble structure, divided into three naves by twenty-two magnificent antique columns of red and grey granite: four columns of the same description support a fine architrave; and some of the capitals are adorned with heads of Jupiter and Juno. The pavement is that kind of mosaic which was invented by the Emperor Alexander Severus, and consists of porphyry, verde antique, etc. In the centre of the roof of the middle aisle is an

Assumption of the Virgin, by Domenichino !!! and the Chapel to the left, on approaching the high altar, is embellished with frescos attributed to the same great artist. The baldacchino of the high altar is supported by four columns of porphyry, and the tribuna adorned with mosaics of the twelfth century. Here, likewise, are two still more ancient mosaics; the one representing birds, the other a sea-port. This Basilica also contains an ancient pontifical Chair; together with the Tombs of two celebrated painters, the Cav. Lanfranco, and Ciro Ferri.

In the Piazza, before the church, is a Fountain, made during the Pontificate of Adrian I., and the most ancient of modern Rome.

Chiesa di S. Prisca, Monte Aventino. On the left, in ascending the Aventine hill from Rome, is this church; supposed to have been originally a Temple of Diana. Twenty-four antique columns yet remain; and an Isiac table was found near the church; which circumstance leads some persons to imagine it was a temple of Isis; especially as Isis had a temple on the Aventine hill.

Chiesa di S. Sabina. Further, to the right, is this noble edifice, supposed to stand on the foundations of the Temple of Diana, built by Servius Tullus for the common use of the cities of Latium; and therefore called *Templum commune Latium*: or, else, on the site of the temple of Juno, built by Camillus. But all we know to a certainty on this subject is, that the portico exhibits four antique columns, two of which are rare granite; that the interior of the church is supported by twenty-four particularly beautiful antique fluted shafts of Parian marble, with Corinthian bases and capitals; and that the shape of the church resembles an ancient temple. In the last chapel on the right of the high altar is a picture, by Sassoferato, representing the Madonna, S. Domenico, S. Caterina, and Angels!! The small paintings round this fine work are good: they represent the life of our Saviour.

Chiesa di S. Alessio. Still further to the right is

this Edifice, supposed, by some persons, to have been erected on the foundations of the Temple of Hercules. Here are an ancient Pavement and an ancient Well. The high altar is adorned with fine columns of verde antique; the tabernacle is handsome; and adjoining to the church is the villa of the deceased King of Spain, said to stand on, or near, the site of the Temple of the *Deâ Bonâ* (1). The Garden belonging to this Villa commands a fine view. Behind the Aventine hill is *Monte Testaccio*, anciently *Mons Testaceus*; which, though one hundred and sixty-three feet in height, and above five hundred feet in circumference, is composed, almost entirely, of potsherds; conjectured to have been heaped upon this spot, in former ages, by workmen belonging to the potteries of the neighbourhood.

Sepolcro di Cajo Cestio. This Pyramid, erected in memory of Caius Cestius, *Septemvir Epulonum*, or provider for the feasts of the gods, measures an hundred and thirteen feet in height; and each of its four sides is, at the base, sixty-nine feet in length. It was built, in three hundred and thirty days, and adorned with paintings, now almost totally effaced. It stands near the Porta S. Paolo, called *Ostiense*, by Aurelian.

Terme di Caracalla, On the plain below the Aventine, and opposite to the Celian hill, are the magnificent ruins of Caracalla's Baths; which contained sixteen hundred *Cellæ*, or bathing places; and were ornamented with the Farnese Hercules of Glycon, the group of the Toro Farnese, and the celebrated Farnese Flora. The building seems to have been nearly square; and consisted of subterranean apartments, with two stories above them. In order to see what remains, drive toward the Porta S. Sebastiano, till, on the right, you find a green lane (called Via Antonina), leading to a door (2), through which you enter a vast pile of ruins, once part of the Baths. Here may be traced two immense Courts,

(1) The Earth.

(2) The person who keeps the key of the door lives in a Garden near at hand.

BASILICA of ST SEBASTIAN

N.B. The faint Lines mark the additions of later times



which appear to have been open, with niches for statues, and perhaps for baths likewise. Here, also, are two staircases, and almost innumerable apartments of various dimensions (1). The height of the walls is great; and the whole exhibits one of the best specimens of ancient Roman architecture now existing. After having examined these ruins, return down the Via Antonina; and enter a Garden on the right, which exhibits remains of the subterranean apartments.

Sepolcro de' Scipioni. This Tomb is situated in a Vineyard, on the Via-Appia, still nearer to the Porta S. Sebastiano than are the Baths of Caracalla: it is on the left side of the way, and the words, "*Sepulchra Scipionum*," are inscribed over the door. This was the tomb of Lucius Cornelius Scipio Barbatus, great grandfather of Asiaticus and Africanus; it is a handsome piece of Doric architecture, very perfect, very extensive, and extremely interesting, though now robbed of its most valuable treasures. The candles provided by the Custode of this subterranean repository are so few in number that persons who wish to see it distinctly, should carry lights of their own: it is excessively damp.

Porta di S. Sebastiano. This is the Appian Gate, sometimes called *Capena*, though that gate appears to have stood below the Villa Mattei, between the Celian and Aventine hills. Immediately within the gate of S. Sebastiano is an Arch, called *that of Drusus*, though it probably belonged to an aqueduct.

Basilica di S. Sebastiano alle Catacombe. This Church is about two miles distant from the gate: it has a portico supported by antique columns, and is supposed to have been erected by Constantine. The high altar is adorned with four antique columns of green marble; and over the three doors of ingress are paintings, by Antonio Caracci. Under this church are Catacombs, originally formed, no doubt, by the ancient Romans, and whence they took the pozzolana of which their

(1) By ascending one of these staircases, which is, however, a service of danger, you see the whole extent of the Baths.

buildings were made. The Christians enlarged these Catacombs, and, in times of persecution, used them as hiding-places and cemeteries; they are said to extend several miles. It is often necessary to stoop in going through these caverns, but, generally speaking, they are neither damp nor difficult of access. The passages are from two to three feet wide; the chambers (of which there are several,) from four to six feet broad, and from six to eight in length, some of them being still larger; and here it is said the primitive Christians performed their religious exercises. In the walls are cavities about a span and a half high, and between four and five long, many of which are open and empty, others closed with a piece of marble; sometimes containing an inscription. Few of these cavities appear large enough to contain a full-grown person, though the skeletons of children have frequently been found in them; and this circumstance makes the conjecture, that children, among the ancients, were oftener buried than burnt, very plausible. Here have been discovered several small vases, called lachrymatories, though more probably incense-bottles; and here likewise are places for cinerary urns. When this mark, “✠” is found upon a monument, it is deemed a sure indication of a martyr’s sepulchre, being a composition, from the Latin and Greek alphabets, to denote *Pro Christo* (1). The cross on a monument is also considered as a sign that a Christian lies buried there; but it should be remembered that a cross was the Egyptian emblem of eternal life, and many crosses have been discovered upon Egyptian tombs, and likewise in the temples of Serapis. The churches of S. Lorenzo and S. Agnes also lead to ancient Catacombs, whose extent cannot be accurately known, because it is impossible to explore every part of them, as their communications with each other are so intricate, that several persons have lost themselves in these subterranean labyrinths; which are, however, supposed to be the *Pu-*

(1) ΧΡΙΣΤΟΣ is the Greek word for Christ.

ticuli mentioned by Horace, Varro, and Festus Pompeius, where the bodies of slaves only, or persons whose circumstances would not allow of their being burnt on funeral pile, were deposited: but, in process of time, persons of a higher rank might probably be interred here, for the Romans, before Christianity prevailed, often buried their dead, as is evident from monumental inscriptions beginning with the words *Diis Manibus*. The Chapel of the Catacombs of S. Sebastiano contains a bust of that Saint, by Bernini. It is necessary to carry lights, in order to see these Catacombs well.

Circo di Caracalla. On the left side of the road, and at the foot of the hill on which stands the tomb of Cecilia Metella, is the Circus of Caracalla, together with ruins of various edifices belonging to it. The first of these that presents itself is a large Rotunda, supposed to have been the quarters of the Pretorian Guard, while the Emperor attended the Circus; and, enclosing his Rotunda, whose second story was a Serapeon, are remains of a double row of lofty walls, between which, it is supposed, were the stables of the horses used for the chariot-races; while the open inner-space, or quadrangle, where stood the before named Serapeon, contained the cars. Near this building is an ancient sepulchre, leading to the Circus of Caracalla, which is more perfect than any other of the whole fifteen that once adorned Rome; for here, the *Metæ*, the *Spina*, the situation of the Obelisk, the seats, and the porticos whither the spectators retired in case of rain, are all discoverable. The Emperor's seat, or *Podium*, seems to have been opposite to the first *Meta*, and from the *Podium* he gave the signal to begin the race. The *Spina* was raised above the level of the Arena, that the cars might not break in upon the obelisk, altars, and statues which adorned it. The *Meta* was broader than the *Spina* and along the sides of the Circus between the seats and the arena, was a ditch filled with water, to prevent the cars from approaching too near the spectators. There was a space of about twelve feet between the *Metæ*

and *Spina*, serving as a passage to the latter, and to the cells where, it is supposed, the altars of Consus were concealed: he seems to have been the God of Counsel; and hence the Romans called a consultation *Consilium*, and their chief magistrates, *Consules*: they hid the altar under ground, to signify that counsels ought to be kept secret. In the great area, between the first *Meta* and the *Carceres*, combats of gladiators and wild beasts were exhibited; and sometimes water was introduced, and *Naumachiæ* represented. In the walls of this Circus, and likewise in those which surround Rome, are earthen pots, whose spherical shape, operating like arches diminished the perpendicular weight of the fabric, and contributed to strengthen it. The triumphal gate, through which the victors drove, is still nearly perfect, and precisely opposite to the gate of the *Via-Appia*; the water, likewise, still remains in the Circus, which is supposed to have contained about twenty thousand spectators. To the north of this Circus, in a neighbouring Vineyard, are considerable remains of the Temples of Honour and Virtue, built by Marcellus, after his Sicilian conquests, in the year of Rome 544, and so constructed that it was impossible to enter the former, without passing through the latter.

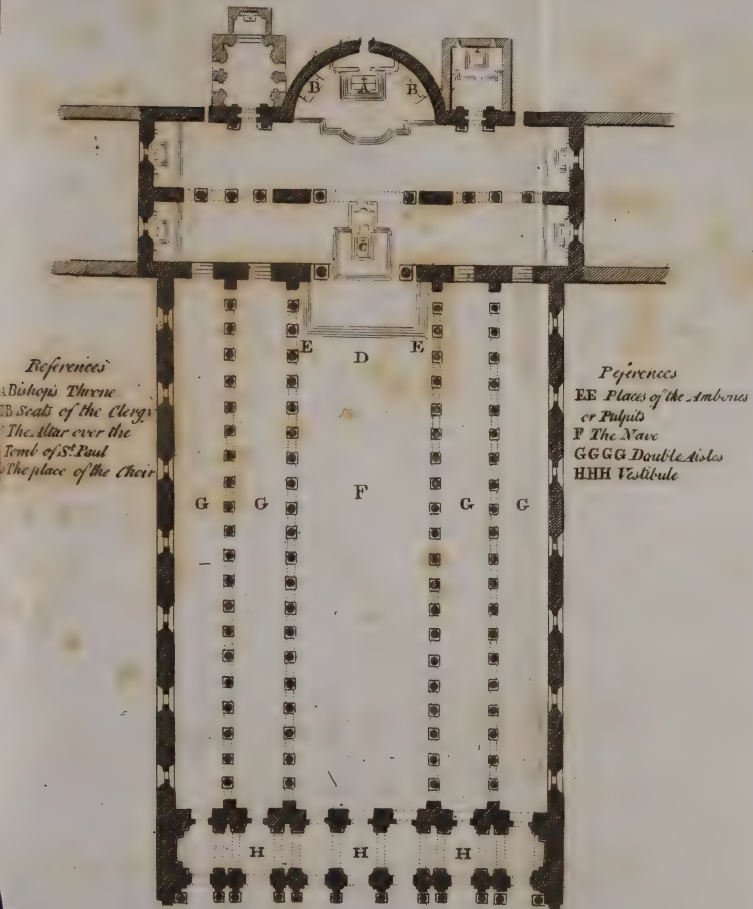
Sepolcro di Cecilia Metella. Had not the Roman Barons, during the middle ages, converted this beautiful edifice into a fortress, and built a parapet and port-holes round its summit, it might have lasted to eternity, so durable is the manner of its construction. The monument was erected by Crassus, to enclose the remains of his wife, Cecilia Metella; and notwithstanding the above-named ugly parapet, is one of the best preserved sepulchral fabrics of ancient Rome.

About two miles from this monument is an ancient *public Ustrina*, where the dead were burnt: and near the *Fossæ Cluiliæ*, in this neighbourhood, about five miles from Rome, and on a spot now called *Casale Rotondo*, is the scene of combat between the Horatii and Curiatii.

Basilica di S. Paolo fuori delle Mura. This vast

BASILICA of S.^T PAUL

N.B. The joint Lines mark the additions of later times



edifice was erected by Constantine over the grave of S. Paul; enlarged by Theodosius, and finished by Honorius. The length of the edifice, exclusive of the tribuna, is two hundred and forty feet, and, its breadth one hundred and thirty-eight feet. Antique columns, an hundred and twenty in number, divide it into five aisles; and twenty-four of these columns, placed in the middle-aisle, were taken from Adrian's Mausoleum; they are of rare marble, called pavonazzo, beautifully fluted in a peculiar manner, and of the Corinthian order; each shaft being one entire piece. The pillars which support the great arch of the tribuna are forty-two feet in height, and fifteen in circumference: and behind the shrine of S. Paul is a column, with an equilateral Parian marble base of seven feet, finely worked. The pillars that adorn the altars are porphyry; and under the high altar, which is rich in precious marbles, rest the ashes of S. Paul. The arch of the great nave is ornamented with mosaics of the year 440; and on the walls, above the columns, are portraits of all the Popes, two hundred and fifty-three in number, beginning with S. Peter and ending with Pius VII. The pavement abounds with fragments of ancient sepulchral inscriptions; and the centre entrance-floor, consisting of bronze embellished with *bassi-relievi*, was cast at Constantinople in 1070. The outside of his church is adorned with mosaics; and under the portico of the adjoining Cloister are antique marbles, and inscriptions (1).

Chiesa di S. Paolo alle tre Fontane. Near two miles beyond the Basilica of S. Paul is the spot where his great Apostle suffered; and where considerable numbers of Christians were executed, by command of the Emperor Diocletian, after he had employed them in erecting his Baths. On this spot are three Churches: the first, *S. Maria Scala Coeli*, was built by Vinola, and is deemed a good piece of architecture: the inside, an octagon, contains a mosaic, by Francesco

(1) The Kings of England were the protectors of the Basilica of S. Paul before the Reformation.

Zucca, of the school of Vasari; said to be the first thing of its kind executed in good taste, after the revival of the arts. The second Church, that of *Saint Vincenzo and Anastasio*, contains frescos of the twelve Apostles, a *Noli me tangere*, and the Baptism of our Saviour: all executed after the designs of Raphael, but much injured, except the two last. The third Church that of *S. Paul*, was built by Giacomo della Porta and does honour to his taste. The interior of the edifice contains two altars, and three Fountains, called miraculous; together with ten columns of rare marble (1) which adorn the fountains and altars. Here is a Whitestone, on which the head of S. Paul is supposed to have been cut off: and here, likewise, is a picture of the Crucifixion of S. Peter, by Guido; which appears to have been finely executed, but is now much spoiled.

Excavations on the estate of the Duchess of Chablais. Returning from S. Paolo alle tre Fontane you see, on the right, not far distant from the Tomb of Cecilia Metella, two excavations, which have recently disclosed the lower part of two ancient Roman Villas. That nearest to the tomb of Cecilia Metella is supposed to have belonged to the Consul Marcus Proculus, - or his daughter; and exhibits the shape and walls of several rooms, where *bassi-rilievi* and a statue have been found; and also some beautiful pavements. The rooms seem to have been painted like those at Pompeii. The plan of this Villa is discoverable, so far as to prove that the apartments were small, though numerous. Here I found ancient glass, some pieces being very thick others very thin, and in a state of decay. The Villa on the hill to the left exhibits subterranean arches above which are the foundations of a square portico once supported, as it seems, by forty stuccoed pillars. The centre of this portico is not excavated: the walls appear to have been adorned with paintings; and the floors paved, like those of the opposite Villa. The first mentioned Villa was discovered in consequence of

(2) Two of these columns are green porphyry.

piece of tessellated pavement being worked out of a mole-hill.

Chiesa di S. Urbano alla Caffarella. On the eminence above the Fountain of Egeria is a Church dedicated to S. Urbano; and originally an ancient temple, supposed, by some writers, to have been consecrated to Bacchus, because it contains an altar dedicated to him. According to other opinions however, it was originally the Temple of the Muses. Four fluted Corinthian columns of white marble, which once supported the portico, now adorn the outside of the church: the inside is ornamented with a fine frieze of stucco, and medallions of the same on the roof.

Fontana della Dea Egeria. This Grotto, according to Flaminius Vacca, was consecrated by Numa Pompilius, to the Wood-Nymphs; and the water which supplies its Fountain is the Ovidian Almo. At the upper end of the Grotto are remains of a recumbent statue, called Egeria; and round the walls are niches, apparently made for the reception of other statues. It seems probable that there were several of these Nymphæa in the Egerian valley (1).

Tempio di Redicolo, or more properly Redeundo. This Temple, erected when Hannibal raised the siege of Rome, and returned toward Naples, was, therefore, called *the Temple of the Return*, as the word expresses.

(1) The lower classes of the Roman people go annually, the first Sunday in May, to the Valley of Egeria; where they carouse and crown themselves with flowers; thence turning to Rome, like Bacchanals, dancing and singing various instruments of music. This festival commences with the dawn, and ends about mid-day.

Near half a mile beyond the Porta S. Sebastiano, on the left, is a small rivulet, which, being impeded in its course, has formed a marsh: beyond this rivulet is a gradual ascent to the Chapel of *Domine quo Vadis*; where the road divides into two branches; that on the left leading to the Tempio di Redeundo: and from the commencement of the marsh to this temple, and perhaps beyond it, appears to have been the site of Hannibal's Camp.

It is a beautiful brick edifice, adorned with pilasters; and once had a portico, now quite destroyed.

Porta-Pia. This Gate, built by Pius IV., was anciently called *Porta Nomentana*; because it led to Nomentum.

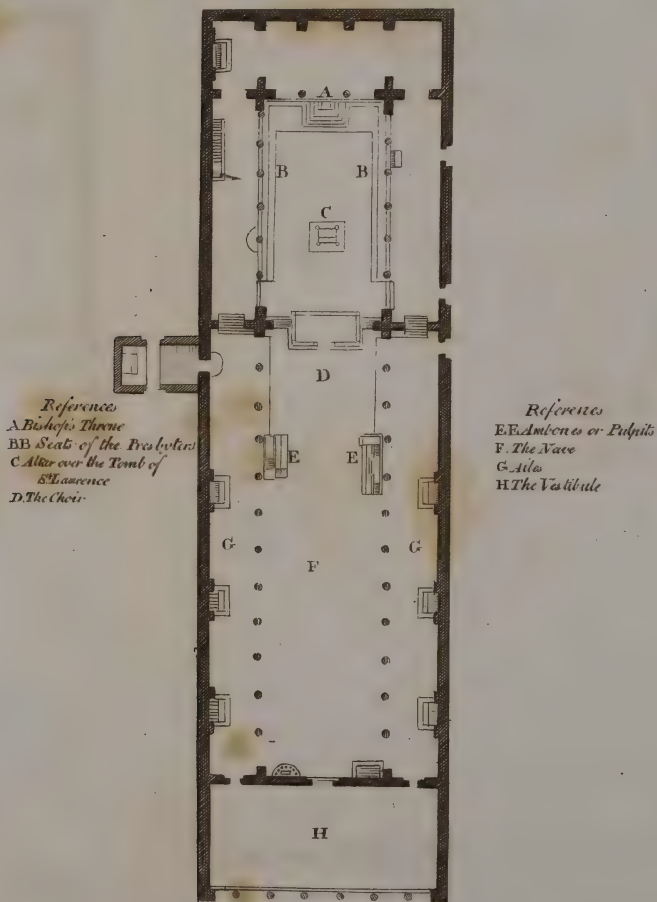
Chiesa di S. Agnese fuori di Porta-Pia. This Edifice, which is about one mile from Rome, was erected by Constantine over the grave of S. Agnes, at the desire of his daughter Constantia. A corridor, containing forty-eight steps of fine marble, leads down into the church; and on the walls of this corridor are ancient inscriptions. The nave is supported by sixteen antique columns; two of which are beautifully fluted; and the only specimen of the kind now to be met with at Rome. Four other columns, near the high altar, are of rare marble; and those which support the baldacchino are of the finest porphyry. The high altar is composed of precious marbles, and adorned with two antique Candelabra of bronze gilt; under it lie the ashes of S. Agnes. The Chapel of the Madonna contains a beautiful antique Candelabrum, and a head of our Saviour, by Buonaroti.

Chiesa di S. Costanza. Near the church of S. Agnes is that of S. Costanza; dedicated, by Constantine, to Christian worship, that it might serve as a burial-place for his daughter. This elegant rotunda, supposed to have been originally a temple consecrated to Bacchus, still retains its ancient form. The cupola is supported by twenty-four granite columns, placed in a double circle; and in the middle of the church is an elevated square, on which the pagan altar seems formerly to have stood, and where the remains of S. Costanza afterward rested. That part of the roof nearest to the circular wall is adorned with beautiful ancient mosaics, representing a vintage, birds, and arabesques; and apparently executed when the arts were in their highest perfection. The porphyry sarcophagus, ornamented with boys and grapes, which is now in the Vatican Museum, was taken from this temple.

Adjoining to the church of S. Costanza are consi-

BASILICA of ST LAWRENCE

NB The faint Lines mark the additions of later times



derable remains of a *Hippodrome*, built by Constantine, where horses were trained and exercised (1).

A little further on, is the *Villa Faonte*, where Nero was supposed to kill himself; and, about one mile from this villa, is the *Ponte Lamentano* anciently *Pons Nomentanus*, near which are remains of two Sepulchres; that on the left seems to have been *the tomb of Menenius Agrippa*, and now serves as a shelter for oxen; the other is nearly destroyed. Immediately behind these tombs rises, in an amphitheatrical form, the *Mons Sacer*; whither the Plebeians retired, in the year of Rome 260, by the advice of Sicinius; till persuaded to return, by the eloquence of the above-named Menenius Agrippa: and whither they again retired, in the year of Rome 305, in consequence of the tyranny of Appius Claudius.

Porta di S. Lorenzo. This edifice, originally one of the arches of the Martian (2), Tepulan, and Julian, aqueduct, was made into a City Gate by Aurelian; who called it *Porta-Collatina*, because it leads to Collatia, where Lucretia killed herself.

Basilica di S. Lorenzo. About one mile from the gate of S. Lorenzo is this church; which was erected by Constantine on the foundations of a temple consecrated to Neptune, of which there are considerable and beautiful remains; namely, the six pillars of the portico, four of which are fluted; two pillars of green porphyry at the extremity of the tribuna behind the high altar; four of red porphyry, which support the baldacchino; a fine antique cornice round the tribuna; ten fluted

(1) Beyond the Church of S. Costanza, on the right, in the Garden of the Villa Ruffini; is a Columbarium, recently discovered, and containing a large number of cinerary urns, human bones, and inscriptions. It appears to have been a public burial-place.

(2) The Martian Aqueduct, an Etruscan work, merits notice, on account of its great antiquity; as the *Aqua Martia* is supposed to have been conveyed to Rome from the Lake Fucinus, (above thirty miles distant,) by Ancus Martius.

columns of pavonazzo, partly buried in the earth, two of them having military capitals, the other eight Corinthian capitals beautifully executed; twenty-two columns of oriental granite, which support the nave; together with some very ancient pavement, and some of the time of Constantine. To the right, on entering the church, is a Sarcophagus, adorned with *bassi-rilievi*, representing an ancient marriage-ceremony! and, behind the high altar is another Sarcophagus with Bacchanalian emblems. The ashes of S. Lorenzo, and other Christian Martyrs, rest here.

Porta Maggiore. This gate, formerly called *Prænestina*, is one of the arches of the *Castellum* of the Claudian aqueduct, which conveyed three streams of water to Rome; two coming forty-five miles, and the third above sixty. It is practicable, by the aid of a ladder, to ascend into this Aqueduct at the Gate of S. Lorenzo. The ancient *Porta-Prænestina* seems to have been so called because it led to Præneste; and the modern name might, probably, have been given because the gate stands in the road to S. Maria Maggiore.

About two miles distant from the Porta-Maggiore and parallel with the ancient Via Præneste, is a spot called *Tor de' Schiavi*; where, among other ruins of an ancient Roman Village, are the remains of three Temples, one of which is well preserved, and the subterranean part particularly merits notice.

Porta S. Giovanni. This Gate anciently called *Celimontana*, from being placed on the *Mons Cælius*, was restored by Gregory XIII., according to the designs of Giacomo della Porta.

The road beyond the Porta S. Giovanni exhibits magnificent remains of the Claudian, Tepulan, and Marcian aqueducts; together with several ancient tembs: and previous to passing the Acqua Santa, formerly called *Salutare*, you see a small, square, brick edifice, adorned with Doric columns, and supposed to have been the Temple of *Fortuna Muliebris* erected by the Roman Senate, in honour of the ladies, on the spot where Veturia and Volumnia overcame the determina-

tion of Coriolanus This Temple was restored by Faustina the younger (1). Further on to the right, and about five miles from Rome, is a large farm, belonging to the Torlonia family, and called *Roma Vecchia*; but probably, nothing more than an ancient Roman village; (as the suburbs of the city could scarcely have extended so far;) where, among other ruins, are the remains of a Theatre, and Reservoirs of Baths, one of them being full of water; they precisely resemble the Sette Sale of the Baths of Titus. Beyond these reservoirs, and still further to the right, is a peculiarly shaped Tomb, which belonged to the family of Cecilia Metella.

GATES OF ROME, NOT ALREADY MENTIONED.

Porta-Angelica, built by Pius IV. Near this gate passed the *Via Triumphalis*, which came down from the *Clivus Cinnæ*, a part of the Janiculum, and now called Monte Mario.

Porta-Latina, supposed to have been the *Porta-Fiorentina*.

Porta-Pinciana, said to have taken its name from the palace of the Pincian family which stood near it, and from whom the whole hill was called *Mons Pincius*.

Porta-Portense, so denominated from the magnificent harbour of Porto, constructed by Claudius. The gardens, which Julius Cæsar bequeathed to the people are supposed to have been near this gate.

Porta di S. Pancrazio, anciently called *Aurelia*. By this Gate Trajan's Aqueduct enters Rome: its course is thirty-five miles; and in consequence of having been renewed and augmented by Paul V., it is now called *Acqua-Paolo*.

(1) Between Rome and Torre di Mezza-via, on the left, are three of these square brick edifices; all of which appear to have been ancient Temples: and that nearest to Torre di Mezza-via seems to answer the description given of the Temple of Fortuna Muliebris, better than does any other edifice of this kind on the road to Albano.

BRIDGES OF ROME.

Pons Ælius, now *Ponte S. Angelo*. This fine bridge was constructed by the Emperor Adrian, and repaired by Clement ix.; who, under the direction of Bernini, adorned it with balustrades and statues, which still remain.

Pons Triumphalis, so called, because the Roman generals passed over this bridge, when they obtained the honour of a triumph. It is now destroyed; but its remains may be discovered between the Castle of S. Angelo and the Church of S. Giovanni de' Fiorentini when the Tiber is low.

Ponte Sisto, formerly called *Pons Janiculensis*, on account of its proximity to the Janiculum hill. According to some opinions this bridge was built by Trajan; and, according to others, by Antoninus Pius. It was repaired by Sixtus iv., and in consequence, called by his name.

Pons Fabricius, now *Ponte dei Quattro Capi*. This bridge was constructed, in the year of Rome 738, by Fabricius, *Curator Viarum* (inspector of roads,) and called Quattro Capi from two Hermæ of Janus Quadrifrons, with which it was ornamented.

Pons Cestius, now *Ponte di S. Bartolommeo*. This bridge was constructed by Cestius, in the time of the Republic, and repaired about the year 375 of the Christian era.

Pons Palatinus, or *Senatorius*, broken down, and now called *Ponte Rotto*. This was the first edifice of its kind which the ancient Romans built of stone. The Censor Fulvius, is supposed to have begun, and Scipio Africanus and L. Mummius to have finished it. Julius III., and Gregory XIII., repaired this bridge; but the extraordinary inundations of 1598, totally destroyed it.

Pons Sublicius This Bridge, the first thrown over the Tiber, was the work of Ancus Martius; and acquired the name of *Sublicius* from the wooden piles which supported it. On this bridge Horatius Cocles stopped the army of Porsenna, till the Romans had broken

down that part which was behind their gallant Leader; who then threw himself into the river, and swam to Rome. After that event the planks were laid across, without being fixed with nails, that they might be removed, in case of sudden danger. This bridge was repaired, under Augustus, by M. Æmilius Lepidus; and afterward by Antoninus Pius: but an inundation, in the year 786, broke it down; and under Nicolas v., it was wholly destroyed. From this bridge the bodies of Commodus and Heliogabalus were thrown into the Tiber; and when that river is low, the remains of the foundations of the bridge may be seen from Ripa-grande.

CAPTER VIII.

ROME.

basilica di S. Pietro—Obelisk—Fountains—Colonnades—Covered Galleries—Exterior decorations of the Church—Interior dimensions, etc.—Subterranean Church—Ascent to the Cupola and the top of S. Peter's—Old Sacristy—New Sacristy—Vaticano—Museo-Chiaramonti—Museo-Pio-Clementino—Libreria-Vaticana—Chiesa dei P. P. Cappuccini—Palazzi Barberini and Albani—Chiesa di S. Maria della Vittoria—Fontana di Termine—Chiesa di S. Andrea—Palazzo-Pontificio—Palazzo Rospigliosi—Garden of ditto—Villa Aldobrandini—Fontana di Trevi—Chiese di S. Maria del Popolo—S. Carlo al Corso—S. Lorenzo in Lucina—S. Ignazio—de' S. S. Apostoli—di S. Maria di Loreto—Gesù—S. Andrea della Valle—della Trinità de' Pellegrini—di S. Carlo a Catenari—S. Giovanni de' Fiorentini—S. Maria in Vallicella—S. Maria della Pace—S. Agostino—Palazzi Borghese—Sciarra—Doria—Bracciano—Colonna—Giustiniani—Massimi—Braschi—Farnese—Spada—Mattei—Costaguti—Falconieri—Farnesina—Corsini—Accademia di S. Luca—Villa Olgiati—Borghese—Ludovisia—Albani—Mattei—Church of S. Onofrio—Fontana-Paolina—Villa Doria-Panfilì—Madama—Mellini—Hospitals—Mosaic Manufacture—Artists—Bankers—Theatres—Carnival—Festival on the Monte Testaccio—Amusements during Lent—Ceremonies of the Holy Week—Illumination of S. Peter's—Fireworks—Days on which the Pope officiates in public—Funeral of the exiled Queen

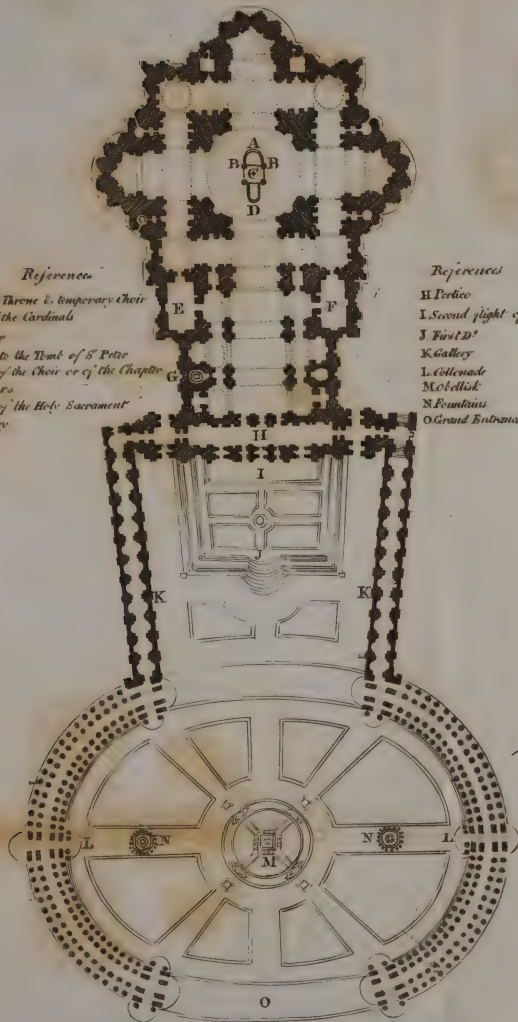
of Spain—Entertainments given to the Emperor of Austria—Kindness of the present Pope to the British Nation—Promenades—Hotels—List of Objects best worth notice, as they lie contiguous to each other.

BASILICA di S. Pietro. S. PETER'S is placed on the summit of a gentle acclivity, in an immense Piazza of an oval form, once the Circus of Nero. Its centre is adorned with an Obelisk of red Egyptian Granite; the only one which has been preserved entire; it was transported from Heliopolis to Rome by order of Caligula; and afterward placed, by Nero, in his Circus (1): it measures one hundred and twenty-four feet from the ground to the top of the cross; and was erected by Sixtus v., under the direction of Fontana; who, in order to raise it out of the earth in which it lay buried, contrived forty-one machines with strong ropes and iron rollers; and though all the powers of these machines were applied at once, by means of eight hundred men and one hundred and sixty horses, the work was not accomplished under eight days; and to transport the Obelisk to the place where it now stands, though only three hundred paces from the spot where it lay, cost four months labour. But the greatest proof of Fontana's skill in mechanics was displayed when he elevated this stupendous mass, and fixed it in its present situation, by the aid of machines consisting of fifty-two powers, all of which were applied at the same moment, in obedience to pre-concerted signals. Being raised to a proper height, it was placed, amidst the acclamations of the people and the discharge of cannon from the Castle of S. Angelo, on the backs of four lions, without any cement; its own ponderosity being sufficient to ensure it from falling. Report says, however, that Fontana nearly miscarried in this last operation; the ropes having stretched so much more than he expected, that the Obelisk could not have been raised high enough to rest on its pedestal, if an English sailor, at a time when

(1) The dimensions of the vessel which conveyed this Obelisk to Rome, are given by PLINY, *Lib. xvi. Cap. 40.*

BASILICA VATICANA.

OR ST PETER'S





every spectator was restricted from speaking, lest the signals should not be heard by the workmen, had not, in defiance to this order, called out—"Wet the ropes;" which, being accordingly done, the Obelisk was raised immediately to its destined height. One of the beautiful Fountains that adorn this Piazza was erected by Innocent VIII.; the other by Clement X.; and the Colonnades (deemed a master-piece of architecture) were built by Bernini, during the Pontificate of Alexander VII. Their form is semi-circular; and they consist of two hundred and eighty-four large Doric columns of Travertino; intermixed with eighty-eight pilasters, and forming, on each side of the Piazza, a triple portico, that in the centre being sufficiently spacious for two carriages to pass each other. The height of these colonnades is sixty-one feet, the breadth fifty-six feet, and on the entablature a balustrade adorned with one hundred and ninety-two statues, each being eleven feet and a half in height. The Fountains were made after the designs of Carlo Maderno; they throw a considerable body of water nine feet high; and the circular basins which receive this water are entire pieces of oriental granite, fifty feet in circumference. Beyond the colonnades are two magnificent covered Galleries, or Cloisters, each being three hundred and sixty feet long, and leading to the Vestibule of the Basilica, which stands on the summit of a noble flight of steps, adorned with statues of S. Peter and S. Paul, by Mino di Fiesole. The Vestibule (which is four hundred and thirty-nine feet long, by thirty-seven wide and sixty-two feet high,) contains equestrian statues of Constantine and Charlemagne (1); together with a celebrated Mosaic, by Giotto, called *La Navicella di Pietro*. The front of the Basilica, which was built according to the designs of Carlo Maderno, is adorned with immense Corinthian columns and pilasters of Travertino; and terminated by a balustrade surmounted by sixteen colossal statues, seventeen feet in height, and

1) The statue of Charlemagne was done by Agostino Inacchini, and that of Constantine by Bernini.

representing our Saviour and the Apostles. The *basso-rilievo*, under the balcony in the centre of the building, is by Buonvicino, and represents our Saviour giving the keys to S. Peter. The centre door of the church is bronze, adorned with *bassi-rilievi*; and was made during the Pontificate of Eugenius iv.; and over this door is a *basso-rilievo*, by Bernini, representing our Saviour intrusting the care of his flock to S. Peter. The circumstance of that Apostle having been buried in the Circus of Nero induced Constantine to erect, over his remains, a spacious church; which, having stood eleven centuries, and, at length, falling into decay, Nicholas v. began to rebuild it, about the year 1450, after the plans of Rosellini and Alberti: his successors however, discontinued the work, till the Pontificate of Paul II., under whom it went on. Julius II., who was elected Pope about thirty years after the death of Paul, chose the famous Bramante as his architect; and this artist formed the design of erecting a cupola in the centre of the edifice. On the demise of Julius and Bramante, Leo x., intrusted the work to Raphael, and other artists; after whose death Paul III., chose Sangallo as his architect; and, upon the decease of this artist, the last-mentioned Pope committed the work to Buonarroti, who made a new design for the cupola: he likewise intended to have erected a portico, resembling that of the Pantheon; but death frustrated his purpose. succeeding artists, however, were directed to go on with his cupola; which was completed during the Pontificate of Sixtus v. Carlo Maderno finished the other part of the church, in the Pontificate of Paul v.; and Pius v. erected the new Sacristy. Buonarroti intended to have built S. Peter's in the form of a Greek cross; but Carlo Maderno followed the plan of Bramante, and made it Latin one. In the year 1694, this edifice was supposed to have cost 47,000,000 Roman crowns; and much more has been since expended for the Mosaics, the new Sacristy, etc.

The interior length of S. Peter's from the entrance door to the end of the tribuna, is six hundred and

thirteen English feet; the breadth of the nave two hundred and seven, the breadth of the cross seventy-eight, the diameter of the cupola one hundred and thirty-nine, the height, from the pavement to the first gallery, one hundred and seventy-four, to the second gallery, two hundred and forty, to the representation of the Deity in the lantern, three hundred and ninety-three, and to the summit of the exterior cross, four hundred and fifty-eight feet (1). So admirably proportioned is this church, that, notwithstanding its immense size, no person, at first sight, perceives the dimensions to be remarkably large: and the statues of children, which support the vases for holy water, do not appear more than three feet in height, though they are really gigantic. The interior of this master-piece of human genius is incrustated with rare and beautiful marbles, adorned with the finest pictures in mosaic existing, and supported by an immense number of magnificent columns, the greater part of which are antique: and seven, if report speak true, were taken from Solomon's Temple. The pavement is marble, and very handsome.

The Sacra Confessione was designed by Carlo Maderno, and is superbly decorated with costly lamps and precious marbles. The Baldacchino was erected by Urban VIII., after the designs of Bernini; and is made of bronze gilt, and nearly ninety feet high. The designs for the mosaics in the Cupola under which the baldacchino stands, were drawn by Giuseppe d'Arpino; and the Evangelists particularly merit notice; as does the statue of S. Andrew near the high altar, by Duquesnoy, and that of S. Domenico by Le Gros. The bronze statue of S. Peter is said to have been cast during the Pontificate of Gregory the Great, from the fragments of a demolished statue of Jupiter Capitolinus. The upper end of the middle nave is the Tribuna, decorated according to the designs of Buonarroti; and

(1) These dimensions are taken from a table in manuscript, hung up in the lower gallery of the Cupola.

containing the Chair of S. Peter; above which the Holy Ghost is represented in painted glass, in the form of a dove. On each side of the Tribuna is a magnificent Monument; that on the right, by Bernini, being in memory of Urban VIII., (whose statue is finely executed in bronze;) and that on the left designed by Buonarroti, and executed by Guglielmo della Porta, in memory of Paul III.!! it represents Prudence as an old woman and Justice as a girl, so beautiful that a Spaniard Pygmalion like, is said to have fallen in love with the statue; in consequence of which it was clothed with a bronze garment. Near the tribuna is the tomb of Alexander VIII., adorned with a beautiful *basso-relievo* by Angelo Rossi; and over the altar of S. Leo the Great, between columns of red oriental granite, is an *alto-relievo* of that Pope threatening Attila, King of the Huns, with the vengeance of S. Peter and S. Paul by Algardi!! Near this altar are two fine Mosaics (the one representing the crucifixion of S. Paul, being a copy from a celebrated picture, by Guido, the other representing the fall of Simon Magus, was copied from a celebrated picture by Francesco Vanni. Further is a Mosaic of Raphael's Transfiguration; and near the Tomb of Leo XI., by Algardi. On this side of the church is the Cappella del Coro, where the Cardinal Canons, etc., assemble daily, to attend divine worship and where there frequently is particularly good music. Not far hence, in an unornamented tomb, rest

(1) These Mosaics, called *Roman*, consist of small pieces of glass (some of them being scarcely larger than pin heads) tintured with all the different degrees of colour necessary to form a picture: and, when the mosaics are finished, they are polished in the same manner as mirrors. The ground on which these vitreous particles are placed consists of calcined marble, fine sand, gumtragacanth, whites of eggs, and oil; which composition continues, some time, so soft that there is no difficulty either in arranging the pieces, or altering any which may have been improperly placed: but, by degrees, it grows as hard as marble; so that no impression can be made on the work.

remains of Pius VI.; illustrious for the patience and resignation he displayed in adversity (1); and over the door which leads to the Cupola is a monument to the memory of Maria-Clementina Sobieschi, with her picture copied in mosaic by the Cav. Cristofari, from a painting by Sterne. The last Chapel on this side contains the baptismal Font, originally the tomb of the Emperor Otho II.; it consists of porphyry, with bronze ornaments, executed by Fontana. Over the altar in this chapel is a fine Mosaic, copied from a celebrated picture

Carlo Maratta, representing the baptism of our Saviour. On the opposite side of the church is a Chapel containing a *Pietà* by Buonaroti, which appears to advantage from not being equally colossal with almost every other surrounding object; the Frescos here are

Lanfranco: on this side, likewise, is a Chapel containing a Column said to be that against which our Saviour leaned when he disputed with the Doctors; and a sarcophagus which once enclosed the ashes of Probus Iulius, Prefect of Rome. The Braschi-Chapel contains a Crucifix, by Ghirlandajo. Further on, toward the high altar, is the tomb of Christina of Sweden, by Fontana; and over the altar of the Chapel of S. Sebastiano is a fine Mosaic of the martyrdom of that Saint, copied from a celebrated picture, by Domenichino. Beyond

Chapel is the tomb of the Countess Matilda (who died in 1115,) by Bernini; and opposite to the Cappella del Coro is the Cappella del Sacramento, which contains a rich Tabernacle, made after the designs of Bernini, and an Altar-Piece painted in fresco by Pietro Cortona; here, likewise, is the tomb of Sixtus IV., in bronze, adorned with *bassi-rilievi* by Antonio Polignolo. Further on is the tomb of Gregory XIII., adorned with statues of Religion and Energy, the latter of which is much admired; and near this monument is a beautiful copy, in mosaic, of Domenichino's *chef-d'œuvre*, the communion of S. Girolamo; for which picture he

A monument to the memory of this unfortunate King is now erected.

received only three crowns. Further on, is a copy, in mosaic, of the martyrdom of S. Erasmus, by Niccolò Poussin. Nearer still to the tribuna is a copy, in mosaic, of S. Peter sinking, by Lanfranco: and opposite to this Mosaic is the monument of Clement XIII., by Canova, who has adorned it with recumbent statues of two lions, both excellently executed; and especially that which sleeps. Further on is a copy, in mosaic, of Guido's *chef-d'œuvre*, the Arch-Angel Michael, and likewise a copy, in mosaic, of Guercino's celebrated picture, representing the story of S. Petronilla. This is deemed the finest Mosaic in S. Peter's; and was executed by the Cav. Cristofari. Beyond the altar of S. Petronilla is the monument of Clement X., whose statue was done by Ercole Ferrata: and opposite to this tomb is a copy in mosaic, of S. Peter raising Tabitha, by Placido Costanzi. The Mosaics which adorn the small cupolas, ten in number, are executed after the designs of celebrated painters.

Under S. Peter's is a subterranean Church, built by Constantine, into which ladies are not usually allowed to descend without permission from the Pope; this permission, however, may easily be obtained.

At the entrance of the circular corridor of the subterranean Church is the Cappella della Confessione, built in the form of a Latin cross; and immediately under the high altar of the new church. Clement VIII. adorned this chapel with precious marbles, and twenty-four bronze *bassi-rilievi*, representing memorable events in the lives of S. Peter and S. Paul, whose portraits painted on silver, adorn the altar which covers S. Peter's ashes. Opposite to this chapel is the Sarcophagus of Junius Bassus, Prefect of Rome: who died in the year 53. Here, likewise, are several other tombs; namely, that of Charlotte, Queen of Jerusalem and Cyprus; that of the Stuarts; and those of Adrian IV., Boniface VIII., Nicholas V., Urban VI., and Pius II. Here, also, are a considerable number of Statues; and among them one of St. Peter; together with *bassi-rilievi*, ancient Mosaics, and interesting Inscriptions. The height of the subterranean

anean church is between eleven and twelve English feet; and the pavement the same as in the days of Constantine.

The door under the monument of Maria-Clementina Sobieski leads to a staircase, consisting of one hundred and forty-two steps, by which mules might mount nearly to the top of S. Peter's—so easy is the ascent—and on one of the landing-places the Custode of the Cupola may usually be found. It is impossible to form a just idea of the size of this wonderful church, without seeing the upper part; and equally impossible to appreciate the architectural merit of the great cupola without examining its construction. This stupendous fabric is double; and by means of staircases, between the exterior and interior walls, it is not difficult to ascend into the lantern; the ball on the top of which measures twenty-four feet in circumference.

The old Sacristy of S. Peter's, (a rotunda,) is supposed to have been a Temple of Apollo, which stood at the side of Nero's Circus; the *new Sacristy* was built after the designs of Carlo Marchionni; and communicates with the Basilica by means of two corridors: it is divided into nearly equal parts; one serving for a sacristy, the other being appropriated to the Canons. In the Vestibule is a statue of S. Andrew, together with columns and pilasters of red oriental granite. This apartment leads to three galleries, adorned with fine columns of African marble, pilasters and busts. Opposite to the door of the great Sacristy is a staircase, whose landing-place is adorned with a statue of Pius VI. The great Sacristy is an octagon, fifty feet in diameter, adorned with antique columns and pilasters, which support a cupola; and its chapel contains four columns of bardiglio di Carrara. The Sacristy of the Canons is furnished with presses of Brazil-wood; and contains a picture, by Francesco Penni, of S. Anne, etc.; ditto by Guido Romano of the Madonna, our Saviour, and S. John; and two paintings by Cavallucci. Another apartment contains pictures of the ancient Florentine school, two paintings, by Ghezzi, a dead Christ, attributed to Buonarroti, a picture, by Muziani, and two paintings by Cavallucci.

Vaticano. Some writers suppose this Palace to have been erected by Nero, and afterward bestowed, by Constantine, upon the Roman Pontiffs; while others are of opinion that it was built by Constantine on the site of the Gardens of Nero: it seems to have received augmentations from almost every succeeding Sovereign; inasmuch that its present circumference is computed to be near seventy thousand feet. *The Scala Regia*, or great Staircase, at whose foot stands the statue of Constantine, was constructed by Bernini; and leads to *the Sala Regia*, built by Sangallo, and containing Frescos, with Latin inscriptions, explanatory of the subjects. The first painting over the staircase-door represents Charlemagne signing the donation of the Church, and is by Taddeo Zuccari; another represents the entry of Gregory XI., into Rome accompanied by S. Catherine of Siena, and is by Vasari; another, over the door leading to the Cappella-Paolina, is divided into three parts: that to the right representing Gregory VII. withdrawing the censures cast on Henry IV., in the fortress of Canosa; that on the left representing the city of Tunis reconquered under Charles V.: the third represents Victory and Glory. These paintings are by Taddeo and Federico Zuccari.

The Cappella-Sistina, adjoining to the Sala Regia, was built by Sixtus IV., according to the designs of Baccio Pintelli of Florence, and its ceiling painted by Buonaroti in twenty months, so entirely without assistance that even the colours he used were prepared by himself. The Prophets and Sibyls, the figure of the Deity, and those of Adam and Eve, are particularly admired!!! The last Judgment, likewise by Buonaroti, occupies the whole wall behind the altar; he was three years in doing it: and parts of this immense fresco are wonderfully fine (1). The other walls are adorned with Frescos, representing

(1) The following lines contain a fair comment on this picture:

“ Good Michael Angelo, I do not jest,
Thy pencil a great judgment hath express;
But in that judgment, thou, alas, hast shown
A very little judgment of thy own! ”

Scripture-histories, by Pietro Perugino, and his Florentine contemporaries. The heads, by Perugino, are fine.

Opposite to the Cappella-Sistina is *the Cappella-Paolina* erected by Paul III. after the designs of Sanallo. The two columns of porphyry, on the sides of the altar, were found in the Temple of Romulus; and toward the end of each are two infants in *basso-relievo*. The statues in the angles are by Prospero Branciano. The paintings, which represent the Conversion of S. Paul, and the Crucifixion of S. Peter, are by Buonarroti; and the fall of Simon Magus, friezes, and ornaments of the ceiling are by Federico Zuccari.

The Sacristy, near the Cappella-Sistina, contains magnificent plate and jewels.

The Ceiling of the Sala Ducale is decorated with arabesques, by Lorenzino da Bologna, and Raffaellino del Reggio.

The Loggia, or open Gallery, above the *Sala Ducale*, leads to the *Stanze di Raffaello*; and is embellished with Arabesques, interspersed with Scripture-Histories, by that great artist and his scholars. Some of the finest of these frescos are, God dividing the light from the darkness, by Raphael; Joseph explaining his dreams, by Giulio Romano; Joseph sold to the Ishmaelites; Joseph explaining the dreams of Pharaoh; and the baptism of the Saviour; by Raphael. The greater part of the small *bassi-relievi* in this gallery are antique, and supposed to have been taken from the Coliseum, the baths of Caracalla, and the Villa of Adrian.

The Stanze di Raffaello contain some of the very best frescos existing; but the injuries these apartments have received from time, and still more from the smoke made in them by German soldiers, when Rome was taken by assault, A. D. 1528, has rendered the paintings with which they are adorned less striking, at first sight, than many other frescos: indeed Cignani, a celebrated artist, admired them so little, on a cursory review, that Carlo Maratta, provoked by his want of penetration, requested him to copy one of the heads in the fire of the Borgo, Cignani began; rubbed out; began again;

and again rubbed out; till, at length, after several fruitless attempts, he threw away his pencil, exclaiming, "Raphæl is inimitable!"

The *Stanze di Raffaello* are four in number, namely; the *Sala di Costantino*, the *Sala d'Eliodoro*; the *Sala della Scuola di Atene*; and the *Sala dell'Incendio*. The apartment leading to them is adorned with frescos by Raphæl, representing the Apostles; and also contains the Chapel of Nicholas v., painted by Angelo di Fiesole, the pupil of Masaccio.

The Hall of Constantine was designed by Raphael, and coloured, after his death, by his scholars. The first picture, on the right, represents Constantine addressing his troops before the battle with Maxentius, and was coloured by Giulio Romano. Raphael has represented the moment when the cross appears in the air, supported by Angels, who are supposed to be saying to Constantine, "Conquer by this." The dwarf of Julius II., putting on a helmet, forms an absurd episode in the picture. The next painting represents the battle of Constantine, fought against Maxentius, near the Ponte Molle, A. D. 312: it was coloured by Giulio Romano, Pierino del Vaga, Raffaello del Colle, and Polidoro da Caravaggio; and is, according to some opinions, the first picture in the first class of great works. The most striking groups are, an old soldier raising his dying son; two soldiers fighting, in the same part of the picture; and in the opposite part, Maxentius in the Tiber, vainly struggling to extricate himself. The third picture represents the baptism of Constantine, by Pope Silvester; and was coloured by Francesco Penni. Raphael has chosen, for the scene of action, the Baptistery, built by Constantine, after he had embraced Christianity, and supposed to be that of S. Giovanni in Laterano. The fourth picture, which was coloured by Raffaello del Colle, represents the donation of the patrimony of the Church, by Constantine. The composition is admired, but the figures of Constantine and the Pope are said to want majesty. This picture is full of episodes; namely, soldiers driving the spectators back between the columns

beggar imploring charity; and a father and son answering him; a woman with her back only visible, who leans upon two other women, in order to see the ceremony; and a child mounted on a dog. *In the second room* is a picture, coloured by Raphael, which presents Heliodorus (Treasurer of Seleucus, King of Asia,) who came to pillage the Temple at Jerusalem, thrown down and vanquished by two Angels and a warrior on horseback; whom God sent to the aid of his high Priest Onias; a circumstance recorded in the second Book of Maccabees. This picture is extremely admired; especially the Angels, who are pursuing Heliodorus with such rapidity that they seem to fly. The Warrior on horseback is strikingly fine: the Temple appears swept of the people in a moment; while, in the background, Onias is discovered, at the altar, invoking heaven. The episode of Julius II., coming into the temple on men's shoulders, appears to have been a foolish whim of his; with which Raphael was unfortunately obliged to comply, by way of representing that Julius, like Onias, delivered the Church from oppressors. The Pope's chair-bearer, on the left, is a portrait of Giulio Romano. In the same room is another picture, called, the miracle of Bolsena: it was coloured by Raphael; and represents a priest who doubted the real presence of our Saviour in the Eucharist; till, being on the point of consecrating the wafer, he saw blood drop from it. This picture is much admired; and is extremely difficult to compose; from being painted under a window, which cuts it nearly in half. Julius II., again brought forward in an episode; and supposed to be hearing mass; but as the head of the Church is not to question the real presence in the Eucharist, he testifies no surprise at the miracle; though the people, in general, express great astonishment; in which the Swiss guards coldly participate. The heads of the Cardinals, the Pope, and the Priest saying mass, are deemed very beautiful; as is the colouring of the picture. The third painting in this room, celebrated for its composition and group of figures, represents Attila,

King of the Huns, advancing against Rome, and discovering, in the air, S. Peter and S. Paul descending to arrest his progress. Raphael has chosen the moment when the apostles are not discovered by the army in general, but by Attila alone. Pope S. Leo appears on a mule, followed by Cardinals; but Attila attends only to the Apostles. The figure which represents S. Leo is a portrait of Leo x.; and the Mace-bearer, on the white horse before the Pope, is a portrait of Raphael's master, Pietro Perugino. The two Sarmatian horsemen near Attila, are copied from Trajan's column. The fourth picture in this room was coloured by Raphael and represents S. Peter delivered from prison by an Angel: it contains a double action, first S. Peter, in prison, waked by the Angel; and secondly S. Peter, going out of prison, conducted by the Angel. The Apostle's figure is not admired; but that of the Angel is charming; and the manner in which the lights are managed is inimitable. *The third room* contains a picture coloured by Raphael, which represents the School of Athens; and is, in point of expression, a wonderful work; for every Philosopher, by his posture and gestures characterizes his doctrines and opinions. The scene is laid in a magnificent building, imitated from the original designs which Bramante and Buonarroti made for the church of S. Pietro in Vaticano. In the centre of the picture are Plato and Aristotle, the masters of the school standing on the top of a flight of steps, and apparently debating on some philosophical subject: near them Socrates, counting with his fingers, and speaking to a fine martial figure, who represents Alcibiades. Next to Socrates, and distinguished by a venerable beard, is Nicomachus; and below this group is a young man in white, with his hand upon his breast, said to be the portrait of Francesco, Duke of Urbino, nephew to Julius II. Next to Francesco stands Terpander, the Greek musician, with his eyes fixed on Pythagoras, who is writing; and, before whom, a youth holds a table which contains the harmonic consonances. Next to Nicomachus is Alexander the Great; and near Aristot-

ands a corpulent bald-headed figure, said to be the portrait of Cardinal Bembo. At the feet of Alcibiades, and clothed in the oriental garb, is Averroes, an Arabian philosopher; and immediately behind him, is the profile of Aspasia. On a line with Pythagoras, seated at a table, and apparently in deep meditation, is Epictetus: and beyond him, sitting alone, on the second step, is Protagoras, with a cup by his side, and a scroll in his hand. Raphael has pictured the great architect, Bramante, under the character of Archimedes; who is tracing an hexagonal figure. The youth who stands behind Archimedes, in an attitude of admiration, is said to represent Federigo Gonzaga, first Duke of Mantua. The philosopher who wears a crown and holds a globe in his hand, is Zoroaster; at whose side stand two persons, the younger of whom, with a black cap, is a portrait of Raphael, the elder, of Pietro Perugino. Looking with Zoroaster, and also holding a globe, is a figure said to represent Giovanni, of the House of Medici. On the opposite side of the school, and next to the base of a column, is Empedocles seated, and looking to Pythagoras. The old head, which appears above the book placed on the base of the column, is Epicharmus; and the Child with fine hair, just above Aspasia, is Archytas. Connoisseurs deem the composition of this picture admirable; the colouring soft and good; the figures elegant and well draped: and as the episodes relate to the subject, they add materially to the interest excited by this piece. In the same room is a painting, the upper part of which represents the three virtues which ought to accompany Justice; namely, Prudence, Temperance, and Fortitude. The lower part represents, on the left, Justinian giving the Digests to Gratian; and, on the right, Gregory IX., under the name of Julius II., presenting his Decretals to an advocate. Opposite to the school of Athens is a painting called Theology, which represents the dispute relative to the Holy Sacrament; and was coloured by Raphael. The composition of the lower part of this picture, and especially the group of S. Augustine dictat-

ing to a youth, is extremely admired; but the upper part, namely, the Blessed Trinity, the Madonna, and S. John the Baptist, is said to be too much in the Gothic style. The heads of S. Gregorio, S. Ambrogio, S. Augustine, S. Domenico, S. Bonaventura, and S. Jerom are deemed particularly fine. Raphael has represented the four first as Fathers of the Church, seated on each side of an altar, upon which the Host is exposed. The place of assembly represents the foundations of a church with part of the superstructure begun. The fourth picture in this room was coloured by Raphael; and represents Parnassus. Homer is pictured standing at the summit of the mountain, as an *Improvisatore*, who Apollo accompanies on the violin: Dante is placed on the right hand of Homer, and Virgil at the left; the Muses surround Apollo, and the lower regions of the mountain contain groups of celebrated Greek, Latin and Italian poets. Sappho sits in the fore-ground, holding a scroll with one hand, and a lyre with the other, and apparently listening to Laura, who stands with Petrarca behind a tree. On the opposite side of the mountain, and next to one of the Muses, whose back is toward the spectator, stands Tibullus; and next to him Boccaccio: lower down, with a medallion round his neck, is Ovid; and immediately behind him, Sannazaro; while lower still stands Horace, in an attitude of admiration, listening to Pindar, who, like Sappho, is seated. Raphael has placed himself in the group with Homer and Virgil, *In the fourth room* is a painting which represents the victory gained by Leo iv., over the Saracens at Ostia: it is finely executed. In this room likewise is one of Raphael's most celebrated works, finished by himself, and representing the Fire in Borgo S. Spirito, near the Vatican; which happened during the Pontificate of Leo. iv. The tumult and high winds raised by the fire, are wonderfully expressed; and a young man carrying his father, the figure sliding down a wall, and the woman carrying water on her head, are particularly admired. In the fore-ground is another woman, quite frantic, raising her hands toward Leo

who appears in a tribune; below which is a fine group of people invoking his assistance. The third picture in his room represents the coronation of Charlemagne, by Leo III. The composition is said to be confused; but the young man in armour in the fore-ground is much admired. The fourth picture represents Leo III., wearing, before Charlemagne, upon the Gospels, that he was not guilty of the crimes laid to his charge by the party who wished to depose him. The composition of this picture is admired; as are several of the heads.

The surbases of these rooms are finely painted in *chiaro-scuro*, by Polidoro di Caravaggio, and retouched by Carlo Maratta.

The *Loggia*, or open Gallery, above the Stanze di Raffaello, leads to *an Apartment containing some of the most celebrated easypaintings extant.*

First room. Fortune, by Guido!—the three theological Virtues, by Raphael!—religious Misteries, by ditto—the Madonna, the Saviour, and S. Catherine, by Gasparino—Saints, by Perugino—and two pictures, by Matteo da Tiesole, relative to the life of S. Niccolo di Bari.

Second room. The Transfiguration, by Raphael!!!—the Madonna and Saints, by Titian!?!—and the Communion of S. Girolamo, by Domenichino!!

Third room. A *Pietà*, by M. A. Caravaggio!! S. Helena, by Paolo Veronese—the Resurrection of our Saviour, by Perugino—the Madonna with four Saints, by ditto!—and the Assumption of the Madonna, designed by Raphael, and painted by Giulio Romano, and Francesco Penni!

Fourth room. The Madonna, and two Saints, by Guido—the Nativity of the Madonna, by Albano—S. Gregorio, by Andrea Sacchi—S. Romualdo's Vision, by ditto!!—and the crucifixion of S. Peter, by Guido!

Fifth room. The Martyrdom of S. Erasmus, by Nicolo Poussin—the Annunciation, by Baroccio—the Incredulity of S. Thomas, by Guercino!—a *Pietà*, by Andrea Mantegna—S. Michelina, by Baroccio!—and the Martyrdom of two Saints, by Valentin.

Sixth room. The Coronation of the Madonna, by Raphael!—the Madonna di Foligno, by ditto!!!—and the Magdalene, by Guercino!

These rooms are open to the public every Sunday and Thursday morning, from twelve o'clock till four.

Museo-Chiaramonti. Appartamento-Borgia. These rooms, four in number, contain Fragments of Statues and *Bassi-rilievi*; fine Capitals of pillars, marble columns—a Statue of Æsculapius—a well-preserved ancient Fresco, found on the Esquiline Hill near the Gardens of Mæcenas, and commonly called, The Albrandini Marriage; it is supposed to represent the union of Thetis with Peleus!—six other very inferior Frescos, said to be ancient—an ancient Car, found near the Circus of Caracalla, and supposed to have consisted of wood sheathed with bronze—twelve Etruscan Sarcophagi! *terra-cotta* Lamps, etc.

One of these rooms is adorned with a beautiful ceiling, by Giovanni da Udine, and Pierino del Vaga; it represents the Planets, and the Signs of the Zodiac.

Galleria-Lapidaria (1). This Gallery contains a very large and valuable collection of ancient Inscriptions; several of which were found in the Catacombs: it likewise contains cinerary Urns, and other sepulchral monuments; together with an immense Vase, similar to the Receptacles for the ashes of victims offered to the gods, and ornamented with lions devouring weaker animals, one of the ancient emblems of death.

The second division of the Gallery contains, on the right side, a Sarcophagus adorned with a recumbent female Figure, surrounded by little Bacchanalians; and

(1) Whenever I was permitted to see the Vatican Museum by torch-light, I had four torches (each containing four wicks) placed within a reflector, fastened to a long pole: and the light, thus arranged, was most judiciously thrown on all the finest statues: so as to display and magnify their beauties, while their imperfections were left in shadow: Laocoon, thus viewed, appeared fine beyond conception: because his figure only was exhibited, without the rest of the group.

three demi-figures in *alto-rilievo* below ; supposed to represent a father, mother, and son: it was found near the *Via-Flaminia*—the statue of Venus between two Muses—bust of a female Faun—Herma of Plato—statue of Mercury ! between Minerva and Ceres—statue of a Muse, seated—small statue of Diana—fragment, supposed to have represented either Minerva, or Victory—colossal bust of Rome—statue of Britannicus—ditto of Demosthenes, or Lysias, seated—statue of Apollo—ditto of Jupiter Serapis, very small—statue of Hercules—bust of Augustus when a youth. found at Ostia !—statue of Marcellus seated ! between two fragments—statue of Mercury—small statues, representing a wild Boar, Mithras and a Swan !—demi-colossal statue of Tiberius seated ! well preserved, and found at Piperno, the ancient Privernum (1)—Group of Silenus and a Tiger between two half-length statues—bust, supposed to represent Pompey !—bust, called the Father of Trajan—bust of Augustus when young !—statues of Ceres, Venus, and Mercury—bust of Neptune, found at Ostia—statues of Ceres, Minerva, and Hygeia—and a colossal recumbent statue of Hercules found at Tivoli, in Adrian's Villa.

The left side of this division of the Gallery contains a Bust, in *terra-cotta*—statues of Æsculapius—Venus rising from the bath, and a Vestal—colossal statue of Alexander—statue of an Emperor, with the globe in his hand—colossal bust of Trajan—ditto of the same, found in the Garden of the Quirinal Palace—statue of Atropos, found in Adrian's Villa at Tivoli—statue of an Emperor with Victory in his hand—demi-figure of a Dacian Warrior—small statue of Diana-Luna—statue

(1) The fourteen cities of Asia Minor, thrown down either by the earthquake which happened at our Saviour's crucifixion, or, (according to some records,) in the year 17, and which cities the Emperor assisted the inhabitants to rebuild erected a statue to him in consequence: on the same occasion there were two medals stamped of Tiberius; in both of which he is represented sitting, with a patera in his right hand, and a spear in the other; in short, precisely in the posture of this statue found at Piperno.

of Augustus—colossal head of a River-God—statue of Marcus Aurelius, placed on a Sarcophagus—statues of a triform Diana—Septimius Severus—a Faun—Apollo—and Paris—and a Sarcophagus, adorned with a recumbent female figure, surrounded by Genii, who are playing with Tortoises, and other emblems of death.

Hall of the Nile, just beyond the entrance to the second division of the Gallery. This new and splendid apartment is paved with fine marbles, and well-restored ancient mosaics; and likewise embellished with a beautiful modern Frieze, copied from antique *bassi-rilievi* too much injured for use. The centre of the apartment exhibits a magnificent ancient Vase of bronze—the celebrated group of the Nile!!—and a group of the Graces, from the Ruspoli gallery; they are supposed to be Grecian sculpture; but the head of the middle figure is modern. Among the sculpture on the right side of this Hall, are statues of Apollino!—Silenus nursing the Infant Bacchus!!—Augustus's Physician, (probably Antonius Musa,) in the character of Æsculapius!—Minerva—Ganymedes, found at Ostia—the piping Faun!—an Amazon, probably copied from the famous Amazon of Ctesilaus—and a Canephora—bust of Trajan, excellent both with respect to likeness and execution!!—statue supposed to represent Diana in an attitude expressive of pity—the hands and arms are restored—statue called Euripides. On the left side of this Hall are, the statue of a Priestess—ditto of Juno!—a demi-colossal statue of Antinous in the character of Vertumnus; it was found at Ostia: but the head is modern!—statue of Diana—a demi-colossal statue of Fortune, found at Ostia!—bust of Sallust, the Historian!—statues of Pindar—Venus—the celebrated Minerva Medica, from the Giustiniani gallery!!—a Faun—Lucius Verus holding Victory in his hand!—and Discobolus—bust of a Dacian Chief—and the statue of Titus.

At the end of the second division of the Galleria Lapidaria, and leading to the Museo Pio-Clementino, is a Staircase adorned with two columns of granite and some arabesques, by Daniello da Vol

erra: and *to the left of the Staircase, are Apartments* containing Statues, Busts, Egyptian Divinities recently discovered near the first Cataract of the Nile, and deemed some of the most ancient specimens extant of Egyptian sculpture; a Mummy found in the burial-place of the Egyptian princes, and wonderfully well preserved, even to the linen which fills the coffin; Mummies of Cats; several other Egyptian Antiquities, and several Plaster Casts, from the British Museum, of Statues and *Bassi-rilievi* found at Athens.

Museo-Pio-Clementino. Square Vestibule. This apartment contains arabesques, by Daniello da Volterra—the celebrated Belvedere-Torso, supposed to be the remains of a group representing Hercules and Hebe, after the deification of the former; and executed, according to the inscription it bears, by Apollonius, the son of Nestor of Athens (1)!!!!—The Sarcophagus of Lucius Cornelius Scipio Barbatus, with his bust, both found in the Tomb of the Scipio family, and made of stone, called peperino (2)—several Inscriptions relative to the Scipio family (all found in their tomb)—and, opposite to the sarcophagus, a recumbent statue.

The second Apartment contains a Vase of Greek marble!! and four Fragments of Statues; that of a female seated, being much admired on account of the drapery.

In the Balcony is an ancient Dial.

The third Apartment contains, a Statue of Meleager!!—and, fixed into the wall on the right, a *Basso-rilievo* representing the Apotheosis of Homer; and, on the left, two *Bassi-rilievi*, the one representing a Sea-port, the

(1) This Torso is said to have been found in the Campo Fiori! and if so, it probably was one of the ornaments Pompey's Theatre.

(2) It would seem extraordinary that the bust and sarcophagus of one of the greatest men of the age in which flourished should be made of so common a stone as peperino, if we did not collect from Pliny, that marble is not used at Rome for the purposes of sculpture, till about the fiftieth Olympiad.

other an ancient Roman Galley with soldiers fighting.

Portico of the Court. To the right of the entrance door stands a Column of granite, and another of white marble adorned with foliage—an ancient Bath, of black basalt, found in Caracalla's Baths—a *Basso-rilievo* fixed in the wall, representing Fauns and Griffins, under which stands a fine Sarcophagus adorned with lions' heads, fauns, and Bacchantes, and found under the new Sacristy of S. Peter's—here, likewise, is the Sarcophagus of Sixtus Varius Marcellus.

First Cabinet. Perseus, by Canova—Wrestlers, by ditto—and, in the niches on the sides of the arch, Statues of Mercury and Pallas.

Continuation of the Portico. On the right, a Sarcophagus representing Bacchus and Ariadne in the island of Naxos—another representing Prisoners imploring clemency from their conqueror—in the large niche, a Statue of Sallustia Barbia Orbiana, wife of Alexander Severus, in the character of Venus accompanied by Cupid—a Sarcophagus representing Achilles slaying the Queen of the Amazons; and, opposite to these, two beautiful Half Columns of rare marble.

Second Cabinet. In the centre is the celebrated statue of Meleager, once called the Belvedere Antinous!!! It was found on a spot, named Adrianello, near the church of S. Martino in Monte; with one of the arms and the left hand wanting.—On the right, fixed in the wall, is a *Basso-rilievo* of Achilles killing the Queen of the Amazons—opposite to this, another *Basso-rilievo*, representing Isiac Ceremonies—and in the niches under the Arch, Priapus and a young Hercules.

Continuation of the Portico. On the right is a Sarcophagus representing the Seasons—another, representing Nereides with the armour of Achilles—opposite to these, a magnificent Bath of red granite—and, fixed in the wall, a *Basso-rilievo*, supposed, according to some opinions, to represent one of the gates of the Temple of Janus; and, according to others, the gate of Eternity. On each side of the entrance to the Hall of Animals is a fine Column of verde antique and the Statue of a

shepherd's Dog! — Further on are, a Sarcophagus, representing the battle of the Athenians with the Amazons — another, representing Genii and Bacchanalian figures, — and, opposite to this, a magnificent Bath of red granite.

Third Cabinet. Here is the inimitable group of Laocoon, son of Priam and Hecuba, and high-priest of Apollo-Thymbræus. Laocoon endeavoured to prevent the reception of the wooden horse into Troy; in consequence of which, he and his two sons are supposed to have been killed by serpents!!!! This is the group mentioned by Pliny, as having been placed in the palace of Titus, and as being the joint work of Agesander, Apollonius, and Athenodorus of Rhodes: it was found, during the Pontificate of Julius II., in the Baths of Titus (1). The statue of Laocoon is universally deemed a *chef-d'œuvre* of antiquity; and exhibits the picture of human nature struggling with grief, and trying to oppose the stroke of fate, with all the force of intellect. The left side of this wonderful statue, where the serpent's teeth have penetrated, is that part of the body which seems to suffer most, from its proximity to the heart; and is considered as the finest production of the Grecian chisel now in existence. The right arm was wanting, and Buonarroti attempted to restore it in marble; but not pleasing himself sufficiently to continue the work, it was afterward done in plaster by Bernini. The sons are said to be too much formed for children of nine or ten years of age. Winckelmann supposes this group to have been executed in the time of Alexander the Great; but Pliny does not name the period when Agesander and his associates so eminently distinguished themselves. This cabinet also contains a *Basso-relievo*, fixed in the wall,

(1) Some persons doubt whether the Laocoon of the Vatican be that mentioned by Pliny; because he says, the group was made with one single block of marble, and the Laocoon of the Vatican is composed of two pieces. Winckelmann, however, tells us, that, in all probability, the present, easily discoverable now, was not to be perceived in Pliny's time.

and representing the triumph of Bacchus after his victory over the Indians; and another, representing Bacchanalians. In the niches, on the sides of the arch, are Statues of Polyhymnia, and a Nymph, found near the Temple of Peace.

Continuation of the Portico. On the right side, fixed into the wall, is a *Basso-rilievo* of Hercules and Bacchus, with their respective attributes—and, below this, a Sarcophagus representing Genii carrying arms. Here, likewise, is a Bath of gigantic magnitude. Fixed in the wall is another fine *Basso-rilievo* of Augustus sacrificing. In the large niche is a Statue of Hygeia; and, fixed in the wall, a *Basso-rilievo* representing Rome with a victorious Emperor—here, also, is another gigantic Bath of granite; and a Sarcophagus adorned with Tritons and Nereides.

Fourth Cabinet. This room contains the Belvedere 'Apollo!!!! a statue equally celebrated with the group of Laocoon, and found at Antium, toward the close of the fifteenth century. The foot on which the figure stands was broken, and the pieces are not well put together; the two hands are finely restored, especially the left. This statue is supposed to have been brought from Greece by Nero; it is rather taller than the common height of man, appears to tread on air, and exhibits all the masculine beauty, grace, and dignity, with which we may suppose Adam to have been adorned before the fall. Two *Bassi-rilievi* are fixed in the walls: that on the right, representing a Chase; that on the left, Pasiphaë with the bull; and in the niches, under the arch, are statues of Pallas, and Venus triumphant.

Continuation of the Portico. Here are two Sarcophagi: in the centre of the first is Ganymedes; and in the centre of the other, Bacchus between a Faun and a Bacchante: opposite to these is a magnificent Bath of green basalt, found in Caracalla's Baths—close to the door of entrance is a beautiful Column of porphyry; and opposite to the door, a Column of white marble, adorned with sculpture in the arabesque style.

Hall of Animals. This apartment is divided by

vestibule adorned with columns and pilasters of granite. The pavement near the entrance exhibits an ancient Mosaic of a Wolf; and, further on, are other ancient Mosaics, some of which were found at Palestrina. Here is an unique, numerous, and most valuable collection of animals, sculptured in every kind of precious marble, and several of them beautifully executed.

Right Side of the Hall. Some of the most striking things here are—a Dog on the back of a Stag—three Greyhounds—two Stag-hounds—Mithras stabbing the bull!—an Ibis—a *Basso-relievo* representing the triumph of Bacchus—a Table of verde antique—Europa—a small Bull—the Lion killed by Hercules—Diomedes destroyed by Hercules—a Centaur and a Love—a Stag in flowered alabaster—and a Lobster.

Gallery of Statues. The most remarkable pieces of sculpture on the right side of this apartment are—a statue of Clodius Albinus—a half-length Figure of Love, supposed to have been executed by a Grecian artist—

Statue of Paris with the apple of discord—Hercules—Minerva with the olive branch in her hand—a Statue, apparently Etruscan, of a Woman seated—Caligula—a Tyrant and a Nymph—an Amazon!—a Faun just waking from sleep!—Juno!—a seated Figure bearing the name of Posidipos!!—a small Isis—Heads of Augustus, Julius Cæsar, Balbinus, Marcus Aurelius, Titus, Ajax, Caracalla, Septimius Severus, Antoninus Pius, Claudius, Drusus, Nero, Socrates, and Jupiter Serapis; the last in black basalt. At the bottom of the apartment is a Statue of Love seated, with the lightning in his hand!! (the *Basso-relievo* on the pedestal represents Silenus and a Faun!)—a Statue of Livia, and a Bust of Antinous. The other side of the apartment contains a colossal Bust of Minerva—a Group representing Cato and Portia—four Busts of Plato—a Bust of Socrates—a sitting statue bearing the name of Menander!!—Nero in the character of Apollo—a Statue of Septimius Severus—a sitting Statue of Dido—Neptune with his trident—Narcissus!—Bacchus—a River-God—the Emperor Macrinus—Æsculapius and Hygeia—Venus—Seneca in a consular habit—a

Female sleeping—one of the Danaides, with a vase in her hand!—a Faun leaning against a tree—and a Statue of Diana!!

Cabinet of mosaic Masks. The ceiling of this elegant room was painted by Domenico di Angelis, and represents the marriage of Bacchus and Ariadne—Paris giving the apple to Venus—Diana and Endymion—Venus and Adonis—and Paris and Minerva. Here are eight Columns and eight Pilasters of oriental alabaster—a beautiful ancient Frieze—a *Basso-rilievo*, representing the apotheosis of Adrian—with others allusive to the labours of Hercules. Here, also, are Seats of porphyry—a Basin and a Chair of rosso antico—a beautiful antique mosaic Pavement, found in Adrian's villa—a Statue of a Bacchante!!—Ditto of Venus coming out of the bath!!—Ditto of one of Diana's Nymphs with a torch!!—a Faun in rosso antico, found in Adrian's villa!!!—Paris with the apple—Minerva—Ganymedes with the eagle!—and Adonis, or Antinous!!!

Continuation of the Gallery of Statues. A Priestess—a female Figure, marked 727!!!—a recumbent demi-colossal Statue, called Cleopatra, but supposed to represent Ariadne!!!—Mercury, and Lucius Verus.

Continuation of the Hall of Animals. Right side going out of the Gallery—an equestrian Statue of Commodus—Hercules—an Eagle—Goats with a Bacchus—Two Tigers—two Lions, one of which holds in his claws the head of a bull—two *Bassi-rilievi* fixed in the wall, the one represents a cow suckling a calf, the other two wild Boars driven by a Love—a Sphinx of flowered alabaster—the head of an Ass—three small Horses—two Cows—a Sow with her Pigs—a wild Boar—Hercules killing Gerion—a Cow, in grey marble—Statue of Meleager—a Horse—Hercules and Cerberus—a Stork with a serpent in its mouth—several Heads of horses, oxen, and mules—a group of a marine Monster and a Nymph—a Vase—two Goats—the Head of a Cow—a Lion devouring a Horse—and a Table of verd antique.

Hall of the Muses. This apartment is adorned with

sixteen Columns of Carrara marble, whose Capitals were taken from Adrian's Villa, On the right is a Statue of Minerva, and another of Bacchus in female attire. Here likewise are Statues of the Muses, found at Tivoli, in the Villa of Cassius—Apollo in his theatrical habit—Hermæ of Sophocles—Epicurus—Hippocrates—Æschines—Demosthenes—Antisthenes—Aspasia—and Pericles—a Statue of Sappho!—a Herma of Bias—a Statue of Eurycurgus, or Lysias—a Herma of Periander—a Bust of Alcibiades—Hermæ of Socrates—Zeno—Euripides—and Aratus. The Pavement exhibits a Mosaic (found at Ostium,) representing comic and tragic Actors—and another Mosaic, in the arabesque style, found near S. Maria Maggiore. The ceiling was painted by the Cav. G. P. and represents Apollo and Marsyas—the seven Muses of Grece—Homer singing to Minerva—Apollo and some of the Muses, with Homer, Virgil, Ariosto, and Tasso, in the angles. Here likewise are *Bassi-rilievi* representing Pluto and Proserpine—the combat of the Lapithæ with the Centaurs, and the birth of Bacchus.

The entrance to the large circular hall contains, on the arch of the door to the right, a medallion of Juno—in the niche a Statue of Pallas—and, below; a medallion with a festoon and a Medusa—in the opposite niche a Statue of Mnemosyne—and below, a *Basso-rilievo* of three poets.

Circular Hall. The Pavement of this apartment is an ancient Mosaic (found at Otricoli) representing Medusa's head, and the battle of the Lapithæ with the Centaurs, encircled by another ancient Mosaic, representing marine Monsters, and found in the environs of Ostia—a magnificent porphyry Basin, forty-one feet in circumference, adorns the centre of this apartment, which is seventy feet in diameter, and contains a colossal Statue of Jupiter!!—ditto of Faustina the elder!!—ditto of Adrian (formerly in his Mausoleum)—ditto of Antoninus—a Herma representing the Ocean—a Bust of Jupiter Serapis—ditto of the Emperor Claudius—ditto of Plotina—ditto of Julia Pia—ditto of Pertinax!—two Hermæ (one on each side of the entrance door)

found in Adrian's Villa, and representing Bacchantes—colossal Statues of Commodus in the character of Hercules—Augustus in a sacrificial habit—Ceres, or Melpomene restored as Ceres!!!—Antoninus Pius—Nerva!!—Juno as queen of heaven!!!—the same heathen divinity as the goddess of health, with the dart, shield (1), etc. and a Group representing Bacchus, a Tiger and a Satyr. The busts are placed on columns of porphyry, and other rare marbles.

Vestibule in the form of a Greek cross. The door of this apartment is magnificently ornamented with two Egyptian Idols of red granite, under the form of Caryatides, taken from Adrian's Villa, and bearing the likeness of Antinous—two vases of red granite, and a fine antique *Basso-relievo*, representing a combat between gladiators and wild beasts. The Pavement is adorned with an ancient Mosaic, representing arabesques and a head of Minerva found at Tusculum; and the apartment also contains a half draped Statue of Augustus and, fixed into the wall, a *Basso-relievo* of a Griffon—an Egyptian Idol of nero antico, found at Tivoli and placed upon a bracket ornamented with two swans—Statue on a pedestal of Lucius Verus, when young found at Otricoli—and near the window a large sepulchral Monument of porphyry, in which the remains of S. Costanza were deposited, and which was taken from the church that bears her name—a Statue of Muse seated, and holding a scroll, supposed to have once adorned the theatre at Otricoli—another Egyptian Idol of nero antico, found at Tivoli, and placed on a bracket—below this, a Sphinx, in red granite—a Statue of Venus on a pedestal—and, fixed into the wall above a *Basso-relievo* representing three of the Muses. Before the stairs two large Sphinxes of granite—and fixed into the wall near the arch, supported by columns

(1) Juno was worshipped at Lanuvium (where this statue was found) under the title of *Sospita*, and represented clothed in a goat's skin, and armed with a spear and shield her feet being protected by sandals.

granite, a *Basso-rilievo* representing children and lions' heads—on the other side, a *Basso-rilievo*, with Bacchanalian figures—and, below this, another Sphinx—in the niche, a Statue of Erato—and, fixed to the wall, another *Basso-rilievo* representing three of the Muses—another Egyptian Idol of *nero antico*, found at Tivoli—and, below it, a Sphinx—a Statue, placed on a pedestal, of a Muse seated; and near this, another Statue of a female veiled—above, fixed in the wall, a Figure of Victory, which once adorned the Baths of S. Helena—and, opposite to this, another Figure of Victory—here likewise is the sepulchral Monument of S. Helena, found at Tor Pignattara—it contained her remains, and is of porphyry—near it is a Statue undraped, and another in the *toga*, both found at Otricoli—on a bracket, an Egyptian Idol, found at Tivoli—and, on a pedestal, a Statue found at Otricoli of a youth veiled, holding a patera. The bottom of the staircase is adorned with a recumbent Statue of the Tigris in white marble (1); and another of the Nile, in grey marble. The staircase, which is magnificent, leads to a rotunda called.

The Apartment of the Car. In the centre of this rotunda is an ancient and elegantly sculptured Car of marble, with two horses, the one ancient, the other modern. On the right of the entrance door is a Statue of Perseus; and, in the niche, a Statue with a long beard, called Sardanapalus; but more probably Bacchus. The apartment likewise contains a Statue which decidedly presents Bacchus!—a Warrior (with one foot on his helmet) called Alcibiades—a Statue veiled, and in the act of sacrificing—ditto of Apollo with the lyre—a Discobolus—statue called Ajax, or Phocion!! probably the former, if we may judge by the cloak; for Phocion always appeared barefooted, and without a cloak, both in his rural retreat, and at the head of the Athenian armies—another Discobolus, imitated from that of Myron—an Auriga of the Circus—a Grecian Philosopher,

1) The head of the Tigris was restored by Buonarroti.

holding a scroll—an Apollo with the Lizard—and four small, but beautiful, Sarcophagi,

Gallery of Candelabra etc. The vestibule of this immense Gallery, contains a considerable number of Egyptian Antiquities.

First Division. A Faun, in green basalt!—Diana of Ephesus—small statues of Children—two sepulchral Urns standing on Pedestals adorned with *Bassi-rilievi*.

Second Division. Two Tripods—two fine Vases—small statues of Children—Diana-Lucifera—Ganymedes and the Eagle—and a statue of a Female, immediately opposite!

Third Division. A Sarcophagus adorned with *Bassi-rilievi*, representing Diana killing the children of Niobe—a singular Candelabrum, representing lilies!—the Pescatore!—Diana and a greyhound—small statues of children.

Fourth Division. A female Figure draped—a Youth draped—a Priestess with the patera—Ceres.

Fifth Division. A Sarcophagus, with a Gladiator on the top—another, with a female Figure, resembling Sappho, on the top.

Sixth Division. Two of the largest and most beautiful Candelabra in Rome!!—other Candelabra! cinerary Urns, etc (1).

Seventh Division. Cinerary and other Urns of rare marble—four Candelabra!

Eighth Division. Two Candelabra, one being particularly beautiful!—cinerary and other Urns of rare marble—two handsome basins.

Geographical Gallery. This apartment is adorned with ancient Maps of the Papal territories, Hermæ distinguished Characters; and, on the ceiling, Fresco by the scholars of Raphael.

Beyond the Geographical Gallery, (on the right,)

(1) The Candelabra of Mars, Mercury, Minerva, and Icarus are deemed the most valuable in the Vatican-Museum both with respect to their form, and the elegance of the ornaments.

Room hung with tapestry, and containing, on its ceiling, the descent of the Holy Ghost, finely painted by Guido.

The Stanze di Raffaello, and Vatican Museum, are open to the Public every Sunday and Thursday morning, from twelve o'clock till four.

Libreria Vaticano. The usual entrance to this magnificent apartment is from the Museo-Chiaramonti; the rooms are open to the public on the same days and at the same hours, with the rest of the Vatican-Museum; but the books can only be seen from nine till twelve in the forenoon (1).

The Vatican Library was commenced, during the fifth century, by Pope S. Hilarius; and the princely apartment which now contains forty thousand manuscripts, and a choice collection of books printed in the fifteenth century, was erected by Sixtus v., after the designs of Domenico Fontana.

The Vestibule contains Chinese works, relative to anatomy, geography, and astronomy; together with two columns, bearing ancient inscriptions. *The ante-room* is adorned with a ceiling painted by Marco di Firenze, and Paul Brill.

The great Hall of the Library is one hundred and ninety-eight feet long, by forty-nine broad: its

(1) The Custode who shows the Manuscripts, and attends strangers round the apartment, expects from two to five shillings, according to the size of the party.

The Librarian here, has recently discovered, that some of the most valuable ancient manuscripts have been used, in latter days, for other writings: merely to save parchment: the ancient characters, however, are frequently visible below those of modern date; on ascertaining which, he has already been able to rescue, from oblivion, some missing books of Cicero's Republica; the Correspondence between Cato and Marcus Aurelius, before and after the latter became Emperor; a Fragment of an Oration by Q. Aurelius Symmachus, with the Supplement of two other Orations; and the Supplement to the Gothic Ulpian Commentaries.

A sight of these manuscripts may be obtained by any foreigner who is acquainted with the Librarian.

ceiling was painted by Zuccari. Round this hall are presses that enclose the manuscripts; any of which, on being asked for, are immediately shown. Here are—a fine fluted Column of transparent alabaster—a Sarcophagus of white marble, with a winding-sheet of Asbestos, nine Roman palms in length and seven broad—Etruscan and Grecian Vases—cinerary Urns—and two superb Tables of granite, supported by bronze figures finely executed. Among the rare manuscripts are several Hebrew, Syriac, Arabic, and Armenian Bibles—a Greek Bible of the sixth century in capital letters, written according to the Version of the Septuagint; and from which all the subsequent copies have been taken—a very large Hebrew Bible, presented to the library by the Dukes of Urbino, and for which the Venetian Jew offered its weight in gold—a Greek Manuscript, containing the Acts of the Apostles in letters of gold: (this was given to Innocent VIII., by Charlotte, Queen of Cyprus,)—a Missal, written in 1118—another adorned with Miniatures by Giulio Clovio, the scholar of Giulio Romano, and the finest miniature painter of his time—a large Breviary, adorned with fine Miniatures, and presented to the library by Matthias Corvinus, King of Hungary—the Annals of Baronius, written with his own hand in twelve volumes—several volumes of ecclesiastical History, by the learned Onofrio Panvinio, an Augustine—a Martyrology, curious on account of its antiquity, and its Miniatures—Manuscripts relative to S. Carlo Borromeo—a manuscript Pliny, with beautiful Miniatures of animals—a Virgil of the fifth century written in capital letters, and adorned with miniature representing the Trojans and Latians in the dress of their own times (1)—a Terence equally ancient—another Terence, of the ninth century, illuminated with ancient masks—a beautiful Tasso—a Dante adorned with exquisite Paintings, begun by the Florentine school, and finished

(1) These paintings are not good; but they have been excellently engraved by Santi Bartoli; and may be purchased at the Calcografia Camerale.

y Giulio Clovio—a Treatise on the seven Sacraments, composed by Henry VIII., of England—original Letters between that Prince and Anna Bullen—several Papers written by Luther—the Lives of Federico di Montemalte, and Francesco Maria della Rovere, Dukes of Urbino, adorned with exquisite Miniatures by Giulio Clovio—several Manuscripts written on Egyptian papyrus—and the Gospels of S. Luke and S. John, written in the ninth century, and bound in ivory (1). From the upper part of this Hall branch two Galleries, forming, altogether, a length of nearly half a mile.

The Gallery on the right is supported by fine columns of porphyry; two of which, with figures on the top, were taken from the Arch of Constantine. Here are modern Paintings—Presses filled with books—Etruscan and Grecian Vases—and, at the extremity of the Gallery, *a Cabinet* containing beautiful Cameos—Jupiter, Æsculapius etc.—Etruscan Antiquities, (among which is the recumbent figure of a Child!)—the finest extant of Augustus!!—a Bust of Nero—ditto of Maximianus Severus—an ancient silver Salver or Shield—Human Hair found in a sarcophagus—ancient Seals, Rings, etc.

The commencement of the Gallery on the left, contains very fine Etruscan and Grecian Vases—Presses filled with books—a Statue of S. Hippolito (2), found in the Cemetery of S. Lorenzo—and a statue of Aristides of Smyrna. *The second division* contains a Ceiling—Frescoes of Pozzi, which represents the Church and Religion—ancient lamps—Instruments of torture, and other antiques, relative to the primitive Christians—and an original portrait of Charlemagne, in Stucco. Near the end of the Gallery is a *Cabinet* superbly adorned with porphyry and other precious marbles; hung round with

(1) It seems extraordinary that there are no ancient medals here, to show the alterations supposed to have taken place in Church-ceremonies since the time of the primitive Christians.

(2) This is the most ancient marble statue extant of a Christian; it was executed in the time of Alexander Severus.

specimens of the Egyptian Papyrus; and exhibiting on its Ceiling, the *chef-d'œuvre* of Mengs; who has represented, over the doors, Moses and S. Peter, beautifully painted, though less worthy of admiration than the four Genii, and the four Children, on the coves of the ceiling. In the centre of this ceiling is History resting upon the wings of Time; a tablet supposed to record the works of Clement xiv.; while a Genius presents scroll of papyrus, by means of which the Pontiff's fame may be transmitted to posterity. Janus is introduced into the picture, as indicative of the present and the past; he appears to be dictating to History. This Cabine also contains two Candelabra, given by Napoleon to Pius vii. Beyond the cabinet of Mengs are two Rooms in a direct line; and two others on the right; one of which contains a celebrated Collection of Engravings beautiful Etruscan and Grecian Vases, and a Ceiling painted by Guido; the other contains magnificent Vase and ancient Inscriptions fixed in the walls. Returning from the cabinet of Mengs, you see, on the left, *two rooms; the first of which* contains, paintings, on the Ceiling, by Guido; together with some fine Grecian Vases; *the second* contains Grecian Vases; together with ancient Inscriptions fixed in the wall.

Chiesa dei P. P. Cappuccini in Piazza Barberini. This Piazza is supposed to have made part of the ancient Circus of Flora; where according to Suetonius elephants danced on ropes. The Chiesa dei Cappuccini is rich in paintings. The first picture on the right represents the Arch-Angel Michael; and is deemed Guido's finest easel production!!! S. Paul receiving his sight, in the Chapel opposite to that which contains the Arch-Angel, is by Pietro da Cortona!! and over the door of the church is a cartoon, by Giotto, from which the mosaic, called The Navicella, and placed in the portico of S. Peter's, was taken!

Palazzo-Barberini. A fine *Basso-rilievo* at the foot of the stairs—a fine *Alto-rilievo* of a Lion (taken from Palestrina,) on the first landing place.

First floor. The ceiling of the principal Hall

entrance was painted by Pietro da Cortona!! The subjects are allusive to Urban VIII. The centre exhibits the Barberini arms carried to Heaven by the Virtues, in presence of Providence, who is surrounded by Time, Eternity, and the Fates. On one side is Minerva vanquishing the Titans; on another are Religion and Faith, with Voluptuousness beneath on the left, and Silenus on the right. On the third side are figures of Justice and Abundance in the air; and, below them, Charity on the right, and Hercules killing the Harpies on the left. On the fourth side is a figure which represents the Church, accompanied by Prudence, sending peace to shut the Temple of Janus, chasing the Eumenides, and ordering Vulcan to forge arms for the defence of Rome. Another Hall of entrance contains statues of Commodus, Juno, Dido, and Tiberius; together, with arcophagi, etc., found at Palestrina; and the statue of a Faun by Buonaroti.

The Apartments on the second floor contain, S. Matthew, by Guercino—S. Luke, by ditto—S. Carlo Borromeo, by Pietro da Cortona—S. Girolamo, by Pagnolotto—the guitar Player, by M. A. Caravaggio—Andrea Corsini, by Guido—the death of Germanicus, by Niccolo Poussin!—a small Landscape by Claude, between two small paintings, by Albano—Raphael's Cornarina, by himself!—the portrait of a Lady, by Titian!—and a picture by Albert Durer, The following celebrated paintings have recently been added to this collection. Adam and Eve driven from Paradise, by Domenichino—an Angel announcing to the Shepherds the birth of the Messiah, by Bergamo—a large Landscape by Claude—the Holy Family, by Andrea del Sarto—David with the head of Goliath, by Guercino—the St. Francis, by Guido—the Madonna and our Saviour, by Raphael—and Leda, by Correggio (1).

Chiesa di S. Maria della Vittoria. The front of this edifice was built after the designs of Giovanni Bat-

(1) The Barberini-Palace is shewn from ten in the morning till two.

tista Soria; and the interior part after those of Carlo Maderno: it stands on the site of the gardens of Sallust; and is deemed, in point of architecture, one of the most beautiful churches at Rome. The inside is adorned with pilasters of Sicilian jasper, a well painted ceiling, a handsome marble pavement, good altar-pieces, and fine sculpture. The paintings in the second Chapel, on the right, are by Domenichino! The last Chapel, in the cross-aisle, contains a group, in marble, of Joseph and an Angel, by Domenico Guido: the opposite Chapel, on the left contains a group of S. Teresa and an Angel, by Bernini. Here, likewise, are two sarcophagi adorned with fine Busts, by Bernini; and an *Alto-rilievo*, in bronze, representing the last supper, by the same artist. The next Chapel is embellished with fine marbles; and contains an altar-piece, by Guercino; with a picture, on each side, by Guido.

Fontana di Termine. This Fountain, which is opposite to the church of S. Maria della Vittoria, was erected by Fontana, at the command of Sixtus v. In the centre of the edifice is a Statue of Moses; and on each side a *Basso-rilievo*; the one representing Aaron conducting the Israelites to quench their thirst; the other Gideon encouraging them to pass the river Jordan, and directing his soldiers to lead the way. This fountain is likewise ornamented with four Lions, two of which are white porphyry, and two basalt; the latter being Egyptian sculpture, and highly estimated.

Chiesa di S. Andrea a Monte-Cavallo. This beautiful little Church was built by Bernini, in the form of an ancient temple; it is adorned with fine marbles; and contains, in the first Chapel on the right, a picture of S. Francesco Saverio, by Baciccio; by whom likewise are the paintings on each side. The Crucifixion of S. Andrew, over the high altar, is by Borghignone; and the next Chapel, dedicated to S. Stanislas, is ornamented with a picture of that Saint, by Carlo Maratta; and a Sarcophagus of lapis lazuli. In the conventual edifice adjoining to this church is a Chapel, once the chamber of S. Stanislas, which contains his Statue, by Le Gros.

Palazzo-Pontificio. This princely edifice is situated on the Quirinal hill; and supposed to stand on the ruins of the Baths of Constantine. It was begun by Paul III., continued by Gregory XIII., and finished by succeeding Pontiffs. The Court-yard, or open Quadrangle of the palace, is three hundred feet long, by one hundred and sixty-five wide; three parts being surrounded with porticos. The large staircase on the right, leads to the public Chapel, which has been recently fitted up with great elegance by the present Pope. Contiguous to this chapel is a magnificent suite of apartments splendidly furnished in the French style, and enriched with a good collection of pictures; among which are, in *the first room*, Saul and David, by Guercino!—S. Agnes, by Annibale Caracci—an *Ecce Homo*, by Domenichino—a sketch of the Transfiguration, by Raphael! The martyrdom of the Jesuits, by Bassano—the Madonna and our Saviour, by Guido—S. Catherine, by Annibale Caracci—Ditto by the Cav. Arpino—S. John, by Giulio Romano—the Madonna and our Saviour, by Rubens—the same subject, by Barocci—the Madonna, our Saviour, S. John, etc., by Palma Vecchio. The small Chapel, adjoining to this room, beautifully painted, by Guido; the subject being the death of the Madonna, and the Annunciation, over the altar, is particularly admired. *The second room* contains pictures of Animals by Petri, a living artist. *The third room* is adorned with a fine Ceiling. *The fourth* with Frieze, by Thorwaldsen, representing the triumph of Alexander, and a fine Ceiling. *The fifth room* contains an elegant Bed, and a fine Frieze, representing the triumph of Trajan, by Finetti. *In the sixth room* are pictures of Raphael's Arabesques, and a fine Frieze: *in the seventh room* a beautiful Chimney-piece, and a painting by Palagi. *The ninth room* contains a picture of S. Peter, by Fra Bartolommeo!!—S. Paul by the same, great artist!!—S. Girolamo, by Spagnoletto—S. Cecilia, by Vanni—S. George, by Pordenone—our Saviour disputing with the doctors, by M. A. Caravaggio!!—the adoration of the Magi, by Guercino—the marriage of

S. Catharine, by Battoni—S. Cecilia, S. Agnes, etc., by Caracioli—S. Sebastiano, by Paolo Veronese—the Ascension of our Saviour, by Vandyck—and a picture by Annibale Caracci, representing a Legend.

These Apartments cannot be seen without an order from the Cardinal Secretary of State.

Palazzo Rospigliosi. This edifice was erected on the ruins of Constantine's Baths; and its Garden contains a Pavilion, the outside of which is adorned with four large *Bassi-rilievi*, found in Trajan's Forum, and three small ones, found in the Baths of Constantine. On the Ceiling of the principal room of the Pavilion is the celebrated Aurora of Guido; according to many opinions the finest Fresco at Rome!!! Here likewise are two Loves, by the same artist; two Landscapes, by Paul Brill; two Paintings, by Tempesta, both taken from Petrarca; the one represents the Triumph of Fame, and the other the Triumph of Love: two Columns of rosso antico; a bronze Horse, and a statue of Minerva; the four last were found in Constantine's Baths.

Room on the right. Death of Sampson, by Lodovico Caracci—head of Guido, by himself—Garden of Eden, by Domenichino—and Sophonisba, after having swallowed poison, by Calabrese.

Room on the left, The Triumph of David, by Domenichino!—the Saviour, and the twelve Apostles, (each being a separate picture,) by Rubens—the Saviour bearing his Cross, by Daniello da Volterra—Matrimony by Giorgione—Andromeda, by Guido—a Love by Nicolo Poussin—head of Ditto, by himself—the five Senses by Carlo Cigniani!—and an *Ecce Homo*, by Guido—Busts of Adrian, Septimius Severus, Cicero, and Seneca found in the Baths of Constantine; and the celebrated bust, in basalt, of Scipio Africanus, found, according to Fulvius Ursinus, at Liternum, and bearing, on the right side of the head, a mark which resembles a scar. This mark may be seen on the marble bust of Scipio, in the Capitol; and likewise on his bust in the Villa Albani.

Fontana di Trevi. The water which supplies this beautiful Fountain was brought to Rome by Agrippa

for the use of his baths; and derives its name of *Acqua Vergine* from a young female Peasant, who discovered the source, and showed it to some famishing soldiers. It is deemed the best water at Rome. The decorations of this Fountain were designed by Niccolo Salvi, at the command of Clement XII. The Statues represent Ocean, Salubrity, and Abundance; and the *Bassi-rilievi* over the two last, represent Agrippa and the Peasant-Girl.

Chiesa di S. Maria del Popolo. This church, which stands on the site of a sepulchral Monument that, according to the best authorities, belonged to the Family of Domitian, contains, in the first and third Chapels, on the right, paintings by Pinturicchio: the intermediate chapel contains an oil-painting, on the wall, by Carlo Maratta. The paintings in the tribuna are by Pinturicchio: and the Chapel to the right of the high altar contains a picture of the Assumption, by Annibale Carracci! The Chigi-Chapel was decorated according to the designs of Raphael: and contains a statue of Jonas designed by him, and executed under his immediate orders, by Lorenzetto!! The statue of Elias, also, is supposed to have been designed by Raphael; the other statues were done by Bernini. Near this chapel is the singular Monument of the Princess Odescalchi Chigi.

Chiesa di S. Carlo al Corso. This Church was begun according to the designs of Onorio and Martino Longhi, and finished by Pietro da Cortona; who erected the cupola. The picture which adorns the high altar is by Carlo Maratta, and represents the Apotheosis of Carlo! The Tribuna, the angels of the cupola, and the ceiling of the nave, were painted by Brandi. The chapel in the cross, on the right, was designed by the v. Paolo Posi; and the picture in mosaic, with which it is adorned, is a copy of that painted by Carlo Maratta in the church of the Madonna del Popolo; the statue of Judith is by Le Brun; and that of David by Pietro Pacilli. The third Chapel on the right contains a statue of S. Barnaba, by Mola!

Chiesa di S. Lorenzo in Lucina. The high altar

of this Church is adorned with a celebrated picture of the Saviour on the Cross, by Guido.

Chiesa di S. Ignazio. This magnificent edifice was erected by Cardinal Lodovico Lodovisio, chiefly after the designs of Domenichino; it is ornamented with fine antique columns of marble; and contains two beautiful Chapels made after the designs of the celebrated Father Pozzi, a Jesuit. That on the right is adorned with an *alto-rilievo*, by Le Gros, representing S. Luigi Gonzaga, whose body is deposited here in a tomb incrustated with lapis lazuli. The other Chapel contains a *basso-rilievo*, by Filippo Valle, representing the Annunciation. Here, likewise, is the Monument of Gregory xv., by Le Gros; and a Picture of S. Giuseppe dying, by Trevisani! The Ceilings of the nave and tribuna are painted by Pozzi; and the former represents the Apotheosis of S. Ignatius; from whose head issue rays, emblematical of his having enlightened the four quarters of the world.

Chiesa de' S. S. Apostoli. This noble structure was erected by Constantine; and afterward rebuilt by Fontana. The Portico of the old edifice is still entire; and contains an antique *basso-rilievo* of an Eagle at one end; and, at the other, a *basso-rilievo* of Friendship deploring the death of Volpato, by Canova. The church is divided into three aisles by pilasters of the Corinthian order. The Ceiling of the nave was painted by Baciccio; and represents the Triumph of S. Francesco. The Ceiling of the tribuna was painted by Odazzi, and represents the Fall of the Angels!! The high altar-piece is by Domenichino Muratori. The first Chapel, on the right, near the great door, and the Chapel in the cross, on the right, are particularly rich in marbles: and, adjoining to the latter; is another Chapel, which contains eight beautiful antique fluted Columns of white marble. The second Chapel on the left near the great door, is adorned with particularly fine columns of verde antique and other marbles: and over the door of the Sacristy is the Monument of Clement xiv., by Canova; who has placed the statue of the Pope between two female figures, namely, Temperance and Meekness!

Chiesa di S. Maria di Loreto. This little Church, which is deemed a fine piece of architecture, was built by Sangallo; and has a double cupola, like S. Peter's: it contains a celebrated statue of S. Susanna, by Fiamingo.

Chiesa di Gesù. This magnificent edifice was erected by Cardinal Alessandro Farnese, after the plan of Vignola; and finished by Giacomo della Porta. The Frescos on the ceiling of the nave, tribuna, and cupola, are by Baciccio; who has represented S. Francesco Saverio ascending to Heaven!! The angels of the cupola are particularly beautiful. The Chapel in the cross, on the right, was made after the designs of Pietro da Corona; and contains a picture by Carlo Maratta, representing the death of S. Francesco Saverio. The high altar is decorated with fine columns of giallo antico, and a picture of the Circumcision, by Muziano! The Chapel of S. Ignatius, executed after the designs of Father Pozzi, is peculiarly magnificent; the columns which adorn the altar being lapis lazuli fluted with bronze gilt; and the globe held by the Deity the largest piece of lapis lazuli ever seen. Above the altar, in a niche incrustated with lapis lazuli, is a demi-colossal statue of S. Ignatius accompanied by three Angels, and one after the designs of Le Gros. The remains of the saint repose under the altar, in a tomb of bronze gilt adorned with *bassi-rilievi* and precious stones: and on the side of the altar is a celebrated group of Religion conquering Heresy, by Le Gros; and on the other side, a group, by Teudone, which represents idolatrous nations embracing Christianity. The Ceiling was painted by Baciccio. This church contains one of the best organs in Rome (1).

Chiesa di S. Andrea della Valle. This noble edifice stands, according to some opinions, on the site of the *Curia* of Pompey, where Cæsar was assassinated: Cupola, by Lanfranco, is deemed a master-piece!!

1) There frequently is fine music here; and especially the Festival of Corpus Domini, and for some days after.

the four Evangelists in the angles are by Domenichino; and the S. John is called his *chef d'oeuvre* in this description of painting. The Ceiling of the tribuna was done by the same great artist, and represents the life of S. Andrew: the three large frescos on the walls of the tribuna are by Calabrese, and represent the martyrdom of S. Andrew. The Strozzi-Chapel was designed by Buonaroti; and the Barberini-Chapel is rich in marbles and sculpture, and in paintings, by Passignani.

Chiesa della Trinità de' Pellegrini. This Church contains a High Altar-piece by Guido, representing the Trinity. Our Saviour is on the cross accompanied by two kneeling Angels; his figure and countenance are particularly fine; over the cross hovers a dove; and higher up, is God the Father!!! The representation of the Deity in the lantern is likewise by Guido.

Chiesa di S. Carlo a Catenari. This is a noble edifice, adorned with one of the most beautiful cupola in Rome. The Ceiling of the tribuna was painted by Lanfranco; and the cardinal Virtues, in the angles of the cupola, by Domenichino, they are strikingly fine; particularly the figure of Fortitude!!! The Annunciation in the first Chapel, on the right of the entrance-door, by Lanfranco; and the death of S. Anna, in one of the Chapels of the cross, by Andrea Sacchi! The high altar is decorated with four columns of porphyry, and a picture by Pietro da Cortona. The Ceiling of the Sacristy was painted by Lanfranco, and represents the Assumption; and an adjoining room contains a portrait of S. Carlo, by Guido (1)!

Chiesa di S. Giovanni de' Fiorentini. This fine Church, erected according to the designs of Giacomo della Porta, contains a Picture of the martyrdom of Saints Cosimo and Damiano, by Salvator Rosa! a Chap

(1) The Church of S. Carlo a Catenari contains a monument to the memory of Lorenzo Sperandi; with an epitaph which records, that he was famous for terminating amicably the differences which occurred amongst his friends and relations—an uncommon panegyric; though one of the greatest, perhaps, that can be bestowed on any man,

painted by Lanfranco! a Picture of S. Girolamo by Sigoli; and the Monument of one of the Corsini-family, by Algardi.

Chiesa di S. Maria in Vallicella, commonly called *Chiesa Nuova*. This splendid Church was built by S. Filippo Neri, after the designs of Martino Lunghi and Pietro da Cortona; the latter of whom painted the Ceiling of the Nave, the Cupola, and the upper part of the Tribuna; which last represents the Assumption. The Altar-Piece of the first Chapel on the right was done by Scipio Gaetano—the dead Christ, in the next Chapel, is a copy from M. A. Caravaggio's celebrated picture in the *Vatican*. The high altar is adorned with four fine columns of Porta-Santa, and a superb Ciborio. The Tribuna contains Paintings, by Guido; but they are considerably damaged. The Chapel of S. Filippo Neri, (under one of the organs,) contains his ashes, and his portrait in mosaic, copied from the original of Guido; the Chapel under the other organ contains a picture, by Carlo Maratta. The next Chapel to that of S. Filippo Neri contains a picture, by Battocchio, of the Presentation of the Madonna in the Temple! The following Altar-Piece is by the same artist, and represents the Visitation: and the Paintings in the last Chapel are by the Cav. d'Arpino. The Sacristy is adorned with a statue of S. Filippo Neri, by Algardi! a picture of the Madonna contemplating the crown of thorns, by Trevisani; and a Ceiling finely painted by Pietro da Cortona! *The apartments above-stairs* contain a Ceiling which represents S. Filippo Neri, by Pietro da Cortona; the portrait of the Saint from which the mosaic in the church was taken, and a head of our Saviour, by Pietro Perugino!

Chiesa di S. Maria della Pace. This Church contains, on the right of the great door, Raphael's celebrated Sibyls, supposed to be predicting the birth of our Saviour (1)!!! This inestimable fresco was almost

(1) If the Etrurians were, as some authors suppose, originally Cananeans, probably they might bring the Old

obliterated, and would soon have been totally extinct, had not a living artist restored it; and so well has he executed this difficult task, that every lover of the art of painting would wish to see him employed in restoring those frescos of the *Stanze di Raffaello*, which are hastening rapidly to decay. Above the sibyls are four Prophets, likewise by Raphael. The Frescos on the left of the great door are attributed to Timoteo d' Urbino. The second Chapel, on the right, is embellished with good sculpture; and this church also contains a picture of the Visitation, by Carlo Maratta.

Chiesa di S. Agostino. Here is a celebrated Fresco of the Prophet Isaiah, by Raphael, placed to the left of the great door, and on the third pilaster of the nave!!

Palazzo-Borghese. This is one of the most splendid edifices at Rome: and particularly rich in Pictures. *The Quadrangle* contains statues of Giulia Faustina, an Amazon, etc. The paintings usually shown to Strangers are *in the apartments on the ground floor; the first room* of which contains—the Saviour taken into custody, by Vanderweck—S. Catherine, and other figures, by Parmigianino—a fine painting by Bassano—S. Peter, by Spagnoletto—the Saviour, by Valentin—a sketch, by Giorgione!—S. Francesco, by the Cav. d'Arpi-

Testament into Italy:—and as the Romans borrowed many of their religious ceremonies from the Etrurians, it seems fair to infer that the Sibylline Oracles might be derived from the Bible. Libyca prophesied; “That the day would come when all men would see the King of all living things.” Cumæa, a Babylonian, prophesied; “That God would be born of a Virgin, and converse among sinners.” Delphica prophesied; “That a Prophet would be born of a Virgin.” Erythraea, a Babilonian, foretold a great part of the Christian religion, in verses recorded by Eusebius; the first letters of which, being put together, make the words, “*Jesus Christ, Son of God, Saviour.*” and Persica foretold, That the womb of the Virgin would prove the salvation of the Gentiles.

The word, Sibylla, is oriental, and signifies a Gleaner of ears of corn.

o—Holy Family, School of Titian—S. Domenico, by Andrea Sacchi—Holy Family, by Benvenuto Garofolo!—and the same subject, by Sasso-Ferrato. *The second room* contains—a dead Christ, by Federico Zuccari!—head of Christ, by Agostino Caracci!—head of the Magdalene, by ditto!—Christ dead, by Garofolo!—Diadema shooting, by Domenichino!!—Holy Family, by Carlo Dolce—Christ bearing his cross, by Muziana—Christ on the cross, with the two Marys standing near, by Giulio Romano—head of S. Antonio, by Agostino Caracci—head of S. Francesco, by the same artist!—a landscape, by the Caracci school—head of the Saviour, by Garofolo—and the Saviour, the Apostles, etc. School of Titian!—This room likewise contains a Sarcophagus of porphyry, found in Adrian's Mausoleum. *Third Room.*—A Madonna and Child, by Garofolo—the same subject; by Giovanni Bellino—head of an old man, by Giulio Romano—ditto of Raphael, by himself!—ditto of Perugino, by Holbens!—two paintings, by Gentiliscia—a story from Ariosto, by Lanfranco!—Holy Family, by Titian—Pordenone and his Family, by himself!—the Last Supper, School of Titian—S. Antonio preaching to the Fishes, by Paolo Veronese—the Madonna and our Saviour, by Francesco Frangi—S. John Baptist in the desert, by Paolo Veronese—and S. Francesco, by Annibale Caracci. *Fourth room.*—S. Cecilia, by Domenichino!—S. John, by Giulio Romano—S. Sebastiano, by Domenichino—the Descent from the Cross, by Raphael!!!—The Mother in bed, surrounded by her Children, School of Titian—the Flagellation, by Sebastiano del Piombo!—a group of Figures eating, by Fiamingo. *Fifth room.* The Woman taken in Adultery, by Titian!—Holy Family, by Andrea del Sarto—Holy Family, by the School of Raphael—four oval Pictures, by Albano!!—the battle of Constantine, by the Cav. d'Arpino—two landscapes, by the Caracci school—and the Madonna and our Saviour, by Pietro Perugino. *Sixth room.*—A scene, attributed to Leonardo da Vinci—Venus, by Paolo Veronese—the Graces, by Giulio Romano—Venus, by Andrea del Sarto—ditto, by Giulio Romano—Cupid

and Psyche, by Dossi—and Venus, by Annibale Caracci. *Seventh room*.—Holy Family, by Giorgione—ancient Mosaics—Descent from the Cross, by Marcello Venuschi—Orpheus, by Paul Brill, and a Picture Gallery, by Fiamingo. *Eighth room*.—Sacred and profane Love, by Titian!!—Portrait of Cæsar Borgia, by Raphael!—a Portrait, by Pordenone—a Cardinal, by Raphael! *Ninth room*. The Graces, by Titian!!—the prodigal Son by Guercino!—the Saviour on the Cross, by Vandyck!—a Boy with flowers, by Annibale Caracci—Holy Family, by Andrea del Sarto—Marriage of Cana, with two small pictures on the sides, by Garofolo—Adoration of the Magi, by Bassano!!—a sketch of Sampson, by Titian—and a Portrait of Cosimo de' Medici, by Bronzino. *Tenth room*.—Holy Family, by Venuschi—the same subject, by Scipio Gaetano!—the same by Andrea del Sarto!—the same, by Giovanni Bellino—and the same by Garofolo—Lot and his Daughters, by Gherardo delle Notti—the Madonna, our Saviour, and S. John by Andrea del Sarto—a Portrait, by Titian—the Ascension by Federico Zuccari—the Madonna and our Saviour, by Francesco Frangi—a small head of our Saviour, and another of the Madonna, by Carlo Dolci—and a Concert by Leonello Spada.

Palazzo-Sciarra. The second story of this edifice contains a small, but choice, collection of Pictures; the greater part of which once adorned the Palazzo-Barberini. *First room*.—The Saviour bearing his Cross by the Cav. d'Arpino—S. Barbara, by Pietro da Cortona—*Noli me tangere*, by Garofolo!—the Madonna and our Saviour, by Giovanni Bellino—a fine copy of the Transfiguration—S. Sebastiano, by Pietro Perugino—our Saviour and the Woman of Samaria, by Garofolo!—S. Francesca, and an Angel, by Carlo Veneziano—Abraham's sacrifice, by Gherardo delle Notti—Raphael *Fornarina*, by Giulio Romano—a small picture of the Madonna and our Saviour, by Titian—ditto of the Holy Family, by Bassano—ditto of the Descent from the Cross, by Bassano—a large antique Painting, subject unknown. *Second room*.—A small Landscape by Pa

Brill—two Landscapes, by Claude Lorrain!—two ditto, by Fiamingo—two of a larger size, by Both!—Cupid, by the Cav. Landi—two small Landscapes, by Breughel!—and, between them, a little Claude—a Landscape, by Niccolo Poussin. *Third room.*—The Holy Family, by Francesco Frangi—Noah intoxicated, by Andrea Sacchi—the Saviour bound to the column, by Leonello Spada—Cleopatra, by Lanfranco!—the Descent from the Cross, by Baroccio—the Saviour between Angels, by Fiamingo—Sampson, supposed to have been painted either by Garoselli, or Guercino!!—Moses, by Guido!!—Holy Family, by Albano!!—and our Saviour, the Madonna, and other Saints, by Albert Durer. *Fourth room.*—Sanity and Modesty, by Leonardo da Vinci!!!—Gamblers beating a Youth, by M. A. Caravaggio!!!—Matrimony, by Agostino Caracci—the Magdalene, by Guido!—S. James, by Guercino—the death of the Virgin, by Albert Durer—the Adoration of the Magi, by Garofolo!—St. John the Baptist and his family, by himself!—portrait of a Lady, by Titian!—Martyrdom of S. Erasmus, by Niccolo Poussin!—the *Maddalena delle radici*, by Guido!!—S. Girolamo, by Guercino!—S. Mark, by ditto!—S. John, by ditto!—two Shepherds of Arcadia contemplating human skull, by Schidone (1)—portrait of a Youth, by Raphael!—head of S. John after decapitation, by Giorgione—the Madonna, our Saviour, and S. John, by Fra Bartolommeo; together with small pictures by Breughel, Albano etc.

Palazzo Doria. This magnificent palace contains a numerous and fine collection of Pictures.—*The first room*, shown to strangers, is adorned with a painting, by Pietro da Cortona, of Noah's sacrifice; in *the second room*, are Landscapes, by Gasparo Poussin, and Ciccio; Capolitano: *other ante-rooms* to the Gallery, contain, a Turk on horseback, by Castiglione!—the marriage of Catherine, by Scipio Gaetano—two small Landscapes, by Both—our Saviour bearing his cross, by Andrea

(1) The skull rests upon a tomb bearing this inscription: "I, too, was of Arcadia."

Mantegna—a large landscape, with figures of Nymphs and Loves, by Albano—Endymion, School of Rubens—portrait of Macchiavello, by Bronzino!—portraits of Bartoli and Baldo, in the same picture, by Raphael!!—Jansenius, by Titian—Cain slaying Abel, by Salvator Rosa!!—portrait of a Lady, by Rubens—a *Pietà*. by Annibale Caracci!!—the Descent from the Cross, by Vasari: and a small Picture, attributed to Giulio Romano—Semiramis, by Paolo Veronese—Time plucking Cupid's wings, by Albano!—Bathsheba, by Bronca—a *Presepe*, by Bassano—and Grecian Charity, by Simone da Pesaro: *Gallery; first division, left side*. The Visitation, by Garofolo—two small oval Landscapes, by Domenichino! The blessed Virgin in contemplation, by Sasso-Ferrato!—the Magdalene, by Titian—the Confessor of Rubens, by the latter!—a large Landscape, called *Il Molino*, by Claude Lorrain!!!—six Lunettes, by Annibale Caracci namely, the flight into Egypt!—the Visitation!—the Assumption!—the Saviour borne to the Sepulchre!—the Nativity!—and the Adoration of the Magi!—S. John Baptist, by Valentin—a Head, by Guido—ditto, by Baroccio—S. Francesco, by Domenichino!—Lot and his Daughters, by Gherardo delle Notti!—S. Rocco with his dog, attributed to M. A. Caravaggio, and likewise to Schidone—A landscape, by Claude!!! (immediately above Domenichino's lunette of the adoration of the Magi;) it represents a sacrifice to the Delphic Apollo—Sketch, by Correggio, of Virtue, and other figures—Holy Family, by Andrea del Sarto. *The second division of the Gallery*, contains no pictures. *Third division*. The Magdalene, by Murillo!—a landscape, by Claude, called *Il riposo in Egitto*!!!—the Madonna adoring our Saviour while asleep, by Guido!—the Prodigal Son, by Guercino!!—a small Landscape, by Annibale Caracci, between two smaller Landscapes by Claude—a large Landscape, by ditto—Pope Panfilì, by Velasquez!—Judith and Holofernes, by Guido—a large Landscape, by Salvator Rosa, called his *Belisario*!!!!—S. Agnes, by Guercino—a Satyr and a Youth, by Agostino Caracci—another Claude!—Holy Family, by

Sasso-Ferrato!—a Landscape, by Both—four Misers, by Albert Durer!—a Shepherd with Pan's pipe, by Rembrandt. *Fourth division of the Gallery.* Pomona and other figures, by Paolo Veronese—the Madonna, our Saviour, etc., by Garofolo—several Pictures by Breughel—Animals going into the ark, by Bassano—Susanna, by Annibale Caracci—two Landscapes by Domenichino!!—Sampson, by Guercino—an Angel visiting St. Peter in prison, by Lanfranco—Abraham's offering of his son, by Titian!!—a small picture of the Saviour on the Cross, by Buonaroti!—the *Maddalena sedente* by M. A. Caravaggio—a Sibyl, by Guercino!—Queen Giovanna of Arragon, by Leonardo da Vinci—Simon Magus, S. Peter, and S. Paul, by Tiarino—a Village East, by Teniers!—a copy of the Aldobrandini marriage, by Niccolo Poussin!—a Woman catching fleas, by Gherardo delle Notti—the Nativity, by Sasso-Ferrato—two portraits, by Titian!—and the Descent from the Cross, by Padovanino.

Palazzo-Bracciano. This spacious edifice was erected by the Chigi family, and has recently been fitted up with great magnificence by its present possessor, the Duke di Bracciano. *The Quadrangle and Staircase* contain some antique and some modern sculpture. The ceiling of the *Gallery on the right*, upstairs, was painted by Domenico del Frati and the Cav. Landi: the oval near the statue of Hercules is by the latter. The pavement is mosaic, and beautifully copied from that which adorns the circular hall of the Vatican. Here are several pieces of modern sculpture, and at the end of the Gallery four antique Statues, together with the Hercules of Canova, represented in the act of throwing hisias into the sea! *The first room* on this side of the palace contains a Ceiling painted by Camuccini, which represents the fable of Cupid and Psyche! the pavement is a beautiful copy from antique mosaics. *The cond room* contains the statue of a Philosopher seated—ditto of an Infant Hercules—and ditto of two Children. *The second division of the Gallery* is adorned with Ceiling by Pozzi, and a picture of the Madonna and

our Saviour, by Rubens. *The third division of the Gallery* leads to a room adorned with a beautiful mosaic pavement, copied from that which represents the arrival of Menelaus in Egypt, and which was found in the Temple of Fortune at Palestrina. *The next room* is ornamented with a mosaic pavement; and *the third room* with a statue of Paris—a picture of the Holy Family, by Gherardo delle Notti—the same subject, by M. A. Caravaggio—the Madonna and our Saviour, by Rubens—the Magdalene, by Gherardo delle Notti—a *Pietà*, by Bassano—a small Landscape, by Fiamingo—the adoration of the Magi, by Bassano, and a Magdalene, by Guido. *The fourth room* contains several interesting portraits (one of which is by Raphael, and another by Vandyck,) and a beautiful miniature *Pietà* by Annibale Caracci! *The fifth room* contains a Cleopatra, by Guido—the Madonna and our Saviour, by Sasso-Ferrato—a picture, by Guercino, which represents Painting and Sculpture!—Children, by Giulio Romano—S. Gregorio, by M. A. Caravaggio—S. Girolamo, by Titian—the marriage of S. Catherine, by Parmigiano and the Holy Family, by Giulio Romano. *The sixth room* is adorned with two Landscapes by Claude, one of which is beautiful; and, between them, a Holy Family by Giovanni Bellino—a Magdalene, by Murillo—and our Saviour with the Woman of Samaria, by Pietro da Cortona. *The last division of the Gallery* is adorned with a Ceiling by Palagi—a beautiful modern Urn—and an antique statue of a Canephora.

Palazzo Colonna. This immense edifice stands on the site of the *Domus Cornelii*. The staircase is adorned with a statue representing a Captive, (probably taken from the Forum of Trajan;) and fixed in the wall opposite to the door of entrance, is a *Basso-relievo* of porphyry, representing the head of Medusa, and supposed to be a likeness of Nero. *The ante-room to the Gallery* contains several pictures; among which are, Calvin, by Titian—Luther, by the same artist—Cain and Abel, by Andrea Sacchi—Europa, by Albano—Peasant eating, attributed to Annibale Caracci—and

portrait, by Paolo Veronese. *The Colonna Gallery*, (with respect to size and architecture, the finest apartment at Rome), measures, in length, two hundred and nine feet; and in breadth, thirty-five: at each extremity is a Vestibule, separated from the rest of the Gallery by columns and pilasters of giallo antico. The ceiling is well painted; and represents the sanguinary battle of Lepanto, fought in the Gulf of Patras; and among the pictures and statues which embellish this apartment are the following. A Landscape, by Niccolo Poussin—ditto by Vander-Verf—ditto by Gasparo Poussin, Orizzonte, Paul Brill, Leijndrecht, Berghem, etc.—the Madonna, the Saviour, and S. John, by Romanelli—S. Peter with the Angel, by Lanfranco—the Magdalene in glory, by Annibale Carracci—S. Sebastiano, by Guercino—S. John in the desert, by Salvator Rosa—Caesar sacrificing, by Carlo Maratta—and a Sketch by Titian, of himself and his family at their devotions. Statues of Venus, Germanicus, Trajan, and Flora; together with that of a recumbent female, supposed to be Grecian sculpture.

This Palace likewise contains a small Column of rosso antico, called, *The Colonna Bellica*: it once stood before the Temple of Bellona; and was found in its vicinity (1).

Palazzo-Giustiniani. This edifice stands on the site of Nero's Baths; whence several of the antiquities of its museum were taken; but as the major part has been sold, little now remains worth notice, except a group in the hall of entrance, representing two Warriors fighting; and, in the other apartments, a Grecian Statue, with the arms elevated—a group called Matrimony—a bust of Scipio—a statue called Paris—ditto of a Goat—a group representing Hercules and Cerberus—and the statue of a sleeping Female.

Palazzo-Massimi. This edifice contains a statue of Discobolus; in white marble; copied from that, in

(1) When Rome declared war against a foreign enemy, an arrow was shot from the top of the column which stood before the Temple of Bellona.

bronze, by the celebrated Myron; and deemed one of the finest pieces of sculpture in Rome!!! Here, likewise, are two small statues of Loves!—a fine picture of S. Girolamo reading, with an Angel looking over him, by Niccolo Poussin!—and, on the Back-Front of the palace; are Frescos, by M. A. Caravaggio!

Palazzo-Braschi. This palace, built after the designs of the Cav. Morelli, and one of the most magnificent edifices at Rome, is adorned by a Staircase particularly beautiful, both with respect to its construction and its decorations; among the latter of which are sixteen Columns of red oriental granite; pilasters of the same; and four antique statues, namely, Commodus, Ceres, Achilles, and Pallas. *In the Apartments upstairs* are the following pictures. The Madonna and our Saviour, by Guido—the Madonna, our Saviour, and Saints, by Garofolo—Dalida and Sampson, by M. A. Caravaggio—Miracle of the loaves and fishes, by Garofolo!—the Woman detected in adultery, by Titian!—the Madonna and Angels, by Murillo!!—the marriage of S. Catherine, by Fra Bartolommeo—the marriage of Cana in Galilee, by Garofolo!—S. Sebastiano, by Fiamingo—Copy, by one of the Caracci school, of a Holy Family painted by Raphael—Lucretia, by Paolo Veronese—and the Crucifixion, by Tintoretto.

An unfinished apartment of this Palace contains a celebrated colossal statue of Antinous, in the character of Osiris, the Indian Bacchus: it was found at Pales-trina, during the Pontificate of Pius VI., is of beautiful Greek marble, and about eleven English feet in height. The left hand once held a thyrsus of bronze; and close to the left leg stands the mystic basket of Bacchus. The bronze drapery, which originally covered part of this figure, is, like the thyrsus, lost: the face and hair precisely resemble the *alto-rilievo* of Antinous in the Villa Albani; the character is beautiful; the position grand and imposing; the execution delicate; the preservation of the marble perfect; in short, this is deemed, according to the opinion of Flaxman, (our British Phidias,) the finest of all the existing statues of Antinous.

Palazzo-Farnese. This immense palace, commenced by Sangallo, and finished by Buonaroti and Giacomo della Porta, is deemed a fine piece of architecture (1). Before it stand two magnificent oval Basins of Egyptian granite, (above seventeen feet in length, and in depth between four and five,) which were found in Caracalla's baths: and in *the Quadrangle* is the Sarcophagus of Cecilia Metella, made of Parian marble, and found in a monument. *The Gallery above stairs* is adorned with some of the most admired Frescos in Rome, executed by Annibale Caracci and his scholars. The centre piece on the Ceiling represents the Triumph of Bacchus and Ariadne! Other paintings represent Paris receiving the golden apple from Mercury—Pan offering goat-skins to Diana—Galatea with Tritons, Nymphs, and Loves—Jupiter and Juno—Apollo slaying Marsyas—Boreas carrying off Orythia—Diana and Endymion—Eurydice recalled to the Shades Below—Europa on the bull—Aurora and Cephalus in a chariot, Titian asleep, and Cupid playing with a baskets of roses—Venus and Anchises—Hercules and Iole—Cupid binding a Satyr—Salmacis and Hermaphroditus—Syrinx turned into reeds by Pan—Leander, conducted by Cupid, swimming to visit Hero—Perseus and Andromeda—combat between Perseus and Phineas—Polyphemus playing on the syringa, to charm Galatea—Polyphemus hurling the fragment of a rock at Acis—Jupiter and Ganymedes—and Hyacinthus and Apollo. Another apartment, called *Il Gabinetto*, contains fine Frescos, by Annibale Caracci; namely, Hercules supporting the celestial Globe—Ulysses delivering his Companions from Circe—the same Hero passing the Islands of the Sirens—Anapus and Amphinomus saving their Parents from death, during an eruption of Mount Etna—Perseus beheading Medusa—and Hercules wrestling with the Nemean Lion. The ornaments in *chiaro-*

(1) Most of the materials for building the Farnese Palace, were taken from the Coliseum and the Theatre of Marcellus; indeed, the Coliseum, during many years, seems to have been considered merely as a stone quarry.

scuro, which divide these paintings, are beautifully executed.

Palazzo-Spada. The ground-floor of this edifice contains two rooms adorned with fine Sculpture. *In the first*, is a copy of the head of Laocoon, and a statue of Antisthenes seated!! *In the second*, are eight *Bassi-rilievi* found in the Temple of Bacchus!! and a colossal statue of a Warrior holding a globe, supposed (though without good authority) to represent Pompey the Great, and to be the figure at whose base Cæsar fell!! This statue, if report speak truth, was found in a vault, under the Strada de' Leutari, near the Piazza di Pasquino. Among the pictures *up stairs*, the following are some of the most striking. *First room*, David with the head of Goliath, by Guercino; and Roman Charity, by M. A. Caravaggio. *Second room*. Judith with the head of Holofernes, by Guido—Lucretia, by ditto—the head of Seneca. by Salvator Rosa—a Landscape, by Teniers—Jacob at the Well, by Niccolò Poussin—and Time unveiling Truth, by Albano. *Third room*. S. Anna teaching the Madonna to work, by M. A. Caravaggio!!—the Saviour before Pilate, by Gherardo delle Notti—Judith with the head of Holofernes, by M. A. Caravaggio—Beatrice Cenci, by Paolo Veronese—and Dido on the funeral Pile, by Guercino. *Fourth room*. Portrait of Paul III., by Titian—ditto of Cardinal Spada, by Guido—a Snow Piece, attributed to Tenier—the heads of two Boys, attributed to Correggio!!—The Magdalene, by Guercino; and a female Musician by M. A. Caravaggio.

Palazzo-Mattei. This palace was built after the designs of Ammannati, on the side of the Circus Flaminius. The *Quadrangle* exhibits an ancient and valuable *Basso-rilievo* of green basalt, representing an Egyptian sacrificial procession! and on the stairs are two antique Seats of marble, and two fine *Bassi-rilievi*. The *corridor above* is likewise ornamented with *bassi rilievi*; and in the rooms usually shown to strangers are the following paintings. Fish, Poultry, and Butcher meat, four pictures, all by Passeri—Charles I., and

Charles II., of England, by Vandyck—two Landscapes, attributed to Passeri—Holy Family, of the Caracci-school—Abraham's sacrifice, by Guido—the Nativity, by Pietro da Cortona; and the Cavalcade of Clement VIII., and the Entry of Charles v., into Bologna, by Tempesta. *The gallery* contains a bust of Cicero; and its Ceiling is finely painted by Pietro da Cortona, Paul Brill, etc.

Palazzo-Costaguti. This palace contains six Ceilings finely painted in fresco: the first, by Albano, represents Hercules wounding the Centaur—The second, by Domenichino, represents Apollo in his car; Time bringing Truth to light; and Boys with lions' skins, Hercules's lab, etc.!!—The third, by Guercino, represents Rinaldo and Armida!—The fourth, by the Cav. d' Arpino, represents Juno nursing Hercules. This room likewise contains portraits of a Duke and Duchess of Ferrara, by Titian; and an interesting picture of a Gipsy, by M. A. Caravaggio.—The fifth ceiling, by Lanfranco, represents Justice embracing Peace—and, the sixth, by Romanelli, represents Arion thrown into the sea, and preserved by a dolphin.

Palazzo-Falconieri. The pictures here, collected by Cardinal Fesche, are very numerous, and several of them very fine; those of the Flemish school especially. *The first floor* contains, the Visitation, by Daniello da Volterra—Christ supping with the Pilgrims, by Paolo Veronese, who has introduced portraits of his own family to the picture—the last Judgment, by Tintoretto—the Assumption, by Guido!—a Madonna and Child, by Andrea di Salerno—a fine Bassano—the Daughter of Semele with the head of S. John, (the latter finely executed,) by Guercino—the Holy Sepulchre, by Albano!—the Madonna, the Saviour and S. John, by Murolo!—Peace and Justice, author doubtful—a fine portrait, by Titian—S. Carlo Borromeo, by Domenichino—Semiramis, at her toilet, receiving intelligence of a revolt, by Mengs—two portraits, by Paris Bordone—a Landscape, by Salvator Rosa—ditto, attributed to Titian—ditto, attributed to Annibale Caracci—ditto, by Gasparo

Poussin—the Saviour borne by Angels after the Crucifixion, by Correggio!—two Children, by ditto!—Holy Family, by ditto!—a Madonna and Child, by Annibale Caracci—S. John, by Leonardo da Vinci—a picture in the style of Murillo, author unknown—a picture painted by Raphael when he was only eighteen, and before he quitted the school of Perugino—and another, painted afterward, when he was five-and-twenty—the Holy Sepulchre, by Annibale Caracci!—Sketch, by Correggio—Holy Family, by Andrea del Sarto—Madonna and Child, by Schidone!—Cupid mounted on an Eagle, by Domenichino!—Holy Family, by Fra Bartolommeo!—S. John, by Correggio! three Frescos, sketched by Buonaroti, and finished by Sebastiano del Piombo—S. John preaching, by Rembrandt!—four Heads, by ditto, one being his own likeness—a Landscape with Cattle, by Cuyp!—another, with Fishermen, by ditto!—a Landscape, by Paul Potter—a Philosopher, by Gerard Dow!—a Battle, by Wouvermans!—the Caravan, by Adrian Vanderwelde!—a Landscape, by Paul Potter—the Saviour in prison, by Teniers!—a Landscape, by Isaac Van Ostade!—the inside of a Cottage, or Stable, by Teniers!—Peter denying the Saviour, by Gherardo delle Notti—the Magdalene, by Vandyck!—insides of Churches, by Peter Neff—an *Ecce Homo*, by Rembrandt—the Ascension, by Vandyck, etc. etc. *The second floor* has not lately been shewn to Foreigners; but contained, when last exhibited to public view, a picture of Diana and other Figures, by Le Seur—the Saviour, Mary, and Martha, by ditto—the following pictures by Niccolo Poussin: Holy Family with Angels—Human Life, represented by the four Season!—the Deluge!—and a Landscape, called *Les Chartreux*!—Landscapes, by Claude, etc. etc. (1).

Palazzo-Farnesina. The *Entrance-Hall* of this edifice is finely painted in fresco, by Raphael and his

(1) In order to see Cardinal Fesche's pictures, it is requisite to apply to his Secretary for permission; and likewise to mention the names of the persons who wish to be admitted.

Scholars; who have represented the History of Psyche. On the Ceiling are the Council and Banquet of the Gods—in one of the Angles are the Graces; and she whose back only is seen was executed entirely by Raphael. *In an adjoining room* is his Galatea, together with a fine colossal Head, (in one of the Lunettes,) sketched by Buonaroti (1). On the Ceiling of this room is Diana in her car—and the Fable of Medusa—together with several other ornaments, by Daniello da Volterra, Sebastiano del Piombo, and Baldassar Peruzzi. *The Hall above stairs* is adorned with a painting of Vulcan's Forge, by Peruzzi: and a Frieze, executed by the scholars of Raphael (2).

Palazzo - Corsini. This noble palace, once the residence of Christina of Sweden, contains a magnificent noble Staircase, which leads to a suite of apartments enriched with some good sculpture, and several fine pictures. *First room.* A Sarcophagus found at Antium!—an ancient Mosaic—a Head, copied from Guido, in modern Mosaic—Bust, in nero antico. *Second room.* Marriage of S. Catherine, by Carlo Maratta—and two Landscapes, by Orizonte. *Third room.* An *Ecce Homo*, by Guercino!!—a Head, by Rubens—S. Peter and S. Paul, by Lanfranco—Holy Family, by Baroccio—S. Volamo, by Guercino—the Madonna and our Saviour, by M. A. Caravaggio!—the same subject, by Vandyck—two small Landscapes, by Salvator Rosa—two Heads, proposed to represent Luther and his Wife,) by Holbein—Holy Family, by Fra Bartolommeo!—ditto, by Garofalo—the Saviour and the Woman of Samaria, by Guercino—Heathen Divinities, by Albano—portrait of Julius II., attributed to Raphael—portrait of Philip II., attributed

) We are told that Buonaroti, thinking the figures in the room too diminutive for the situations in which they were placed, drew the above-named Head, in order to make Raphael sensible of his error: and Raphael is supposed to have felt the criticism so poignantly that he was disgusted with his work, and left it unfinished.

Unless the Custode be apprized before-hand, it is not always possible to gain admittance to the Palazzo Farnesina.

to Titian—a Drawing; by Lanfranco—and an ancient consular Chair of Parian marble. *Third room.* The Madonna and our Saviour, by Andrea del Sarto—a Vestal by Carlo Maratta—Holy Family, by ditto—Raphael's *Fornarina*, attributed to Giulio Romano—S. Girolamo attributed to Titian—Paul III., attributed to Raphael—the Magdalene, by Baroccio—S. John, by Guercino—Holy Family, by Bassano—Crucifixion of S. Peter, by Guido!—a wild beast Hunt, by Rubens!—a Rabbit by Albert Durer!—The Decapitation of S. John, by Guido!!—and a small statue of the Saviour, by Buonarroti. *Fourth room.* The Madonna, by Carlo Maratta—an *Ecce Homo*, by Carlo Dolci—and ditto, by Guido. *Fifth room.* Portrait of a Lady, by Leonardo da Vinci—the Sons of Charles v., by Titian—and Pop Pamfili, by Velasquez. *Sixth room.* The Woman detected in Adultery, by Titian!—a large Landscape, by Gas. Poussin!—two Landscapes, by Orizonte—the Saviour disputing with the Doctors, by Luca Giordano—a Madonna and Child, by Murillo; and S. Sebastiano, by Rubens. *Seventh room.* A *Pietà*, by Lodovico Carracci—S. John Baptist, by M. A. Caravaggio—two oval pictures, by Albano—Judith with the head of Holoferne by Gherardo delle Notti!—Love, sleeping, by Guido—Seneca in the Bath, by M. A. Caravaggio—Landscape by Gas. Poussin—Peter denying our Saviour, by Valentin—a Sketch for a Frieze, by Polidoro da Caravaggio!—and Susanna, by Domenichino. *Ninth room.* Sheep etc., by Teniers!—Holy Family by Niccolo Poussin—Prometheus, by Salvator Rosa!—the Plague at Milan by Muratori—a Landscape, by Niccolo Poussin—and two oval pictures of Angels, by Sebastiano del Piombo.

Accademia di S. Luca. This Academy, and the adjoining Church of Saints Luca e Martina, stand near the Forum of Augustus; and the latter is supposed to have been built on the foundations of the *Secretarium Senatus*. The Academy contains the Skull of Raphael—a celebrated picture, by that Artist, of S. Luke, painting the portraits of the Madonna and our Saviour, and

Raphael himself looking on (1)!—a picture of our Saviour with the Pharisee, by Titian!—two Landscapes, by Salvator Rosa—ditto, by Gas. Poussin—two Heads, by Angelica, one being her own portrait—Models, by Buonarroti, of some of his figures in the Cappella de' Principi at Florence; and several other interesting pieces of Sculpture and Painting. The Church of Saints Luca e Martina, contains a recumbent statue of the latter Saint, under the high-altar, by Niccolo Menghino: and here likewise is a subterranean Chapel, made by Pietro da Cortona, at his own expense.

VILLAS NEAR ROME.

Villa-Olgiate, fuori la Porta del Popolo. This Casina, likewise called Villetta-Nelli, was once inhabited by Raphael and his scholars; who have embellished it with Arabesques, and other Frescos; some of which are in tolerably good preservation: and one of these paintings, namely, the Marriage of Alexander and Roxana, is deemed well worth notice.

Villa-Borghese. The Paddock in which this magnificent Villa stands, is near three miles in circumference; and contains a handsome Fountain, and a Temple, called that of Æsculapius, from an antique statue of Æsculapius placed there. The Portico of the Villa leads to a splendid *Hall*, the Ceiling of which was painted by Mariano Rossi, and represents the Combat between Furius Camillus and the Gauls. Here, likewise, placed most advantageously, near the ceiling, is an *Alto-relievo* of Curtius leaping into the Gulf!!! The horse (than which nothing can be finer) is certainly antique; but, according to some opinions, the figure of Curtius is modern. *Another room on the ground floor*, is embellished with a Fresco on the Ceiling, by Caccaniga; it represents the Fall of Phaëton; and among the statues, are Ceres—a Persian Soldier—Domitian, and a Vestal;

(1) This picture has been so much restored that very little now remains of the original painting by Raphael.

all recently found at Frascati—an Hermaphrodite (supposed to be Grecian sculpture) resting on a Mattress, excellently executed by Bernini—and another statue, supposed to be Grecian sculpture, and called The faithful Shepherd. The Ceiling of *the Gallery up stairs* was painted by Pietro Angeletti, and represents the fable of Acis and Galatea. Over the chimney-piece of *another apartment* is a *Basso-rilievo*, in rosso antico, by Agostino Penna. Here, likewise, is *a room* painted by Hamilton; who has represented the story of Paris and Helena; and in the same room is a superb modern Vase, made of oriental marble. The most striking easel pictures are; S. John, by Mengs—a Bacchanalian Scene, by Niccolo Poussin—Holy Family, by Luca Giordano—a Hen and Chickens, by Petra!—two Snow-pieces, by Foschi!—and the portrait of Paul v., by M. A. Caravaggio. This villa also contains two Ceilings painted by Conca (the one representing Anthony and Cleopatra; the other a Bacchanalian Sacrifice;) and likewise a ceiling painted by Lanfranco, and retouched by Corvi, which represents Hercules, Antæus, and heathen Divinities (1).

Villa-Ludovisia, near the Porta-Salara (2). One of the buildings in the Garden belonging to this Villa contains Guercino's Aurora; a Fresco equally famous with, though totally different from, that of Guido; the one representing Day-break, the other Sun-rise. The Ceiling of the room, immediately over Guercino's Aurora, is adorned with a beautiful figure of Fame, accompanied by War and Peace, all by Guercino. Another building contains a celebrated statue of Mars seated, with Love at his feet!!—a beautiful group, supposed to represent Phædra and Hippolytus, by Menelaus, a

(1) The Custode of the Villa-Borghese lives at the Borghese-Palace, in Rome; but is always ready to show the Villa, when desired; and generally there from two o'clock till four in the afternoon, during winter and spring.

(2) The Villa-Ludovisia, though beyond the streets, is within the walls of Rome.

Grecian Sculptor!!!—a group, called Pætus and Aria!!—and a *basso-rilievo* of Pyrrhus!! Near the garden-gate is an admirable head of Juno: and this garden, likewise, contains a statue of a Senator, with “Zeno,” (the name of a Grecian sculptor) on the drapery (1). It is necessary to choose a fine day for seeing the Villa Ludovisia, every thing worth notice being in the garden.

Villa-Albani. This is one of the most magnificent Villas in the environs of Rome; and contains a large collection of Statues, Busts, *Bassi-rilievi*, etc. *Staircase.* A *basso-rilievo* representing Hercules and the Hesperides—ditto of three of the Children of Niobe—ditto of Juno Lucina, or the goddess Rumilia, supposed to protect infants: this *Basso-rilievo* is Etruscan, and the most ancient work of its kind at Rome. *Rooms leading to the Gallery.* Group of a Faun and a Bear—head of a young Faun!—small statue of Pallas, in bronze!—Apollo Lauroctonon, in bronze!—an Egyptian statue of Canopus in green basalt!—ditto of Osiris—a deified Hercules!—and the celebrated *Alto-rilievo* of Antinous!!! *Gallery.* This apartment is incrustated with rare marbles, and its ceiling painted by Mengs; who has represented Apollo and Mnemosyne encircled by the Muses! Here are *bassi-rilievi* representing Hercules between two of the Hesperides—Icarus and Daedalus (2)—Bellerophon and Pegasus—and Marcus Aurelius seated, with Faustine in the character of Peace. Here, likewise, is a statue of Jupiter, and a statue of Pallas! *Galleries of Sculpture.* *Low-stairs.* The Satyr Marsyas; (the limbs of this statue are modern)—a beautiful column of flowered alabaster—a *basso-rilievo* representing the history of Icestis—ditto representing Phædra and Hippolitus—Sapphira seated—Basin, ten feet in diameter, adorned with *bassi-rilievi* representing the labours of Hercules!—an Etruscan Minerva—two Vases adorned with *bassi-rilievi*—head of Jupiter Serapis in basalt!—small statue

(1) It is impossible to obtain admission to the Villa Ludovisia without an order from the Prince of Piombino.

(2) Found at the foot of the Palatine-hill.

of a Comedian—Apollo seated and draped—a Child hiding itself under a mask—a small antique Fountain; and several Urns in basalt. These galleries likewise contain Hermae of the most distinguished Characters of Antiquity; etc. etc.

At the end of each Gallery, below stairs, is a small *Peristyle*: that on the left side contains an ancient mosaic Pavement, and a statue of Diana of Ephesus—and here, likewise, is an Etruscan Altar, embellished with *Bassi-rilievi*. The opposite *Peristyle* is adorned with Canephorae (1), and one of the Statues called Caryatides, which were found on the Via-Appia, and are supposed to be Grecian sculpture!!

Another Building, adorned with a circular Portico, contains Busts and Statues; among which are those of Æsop, Bacchus, two Canephorae, and another of the statues called Caryatides. This Portico leads to a small *Apartment* containing an Egyptian statue, in oriental alabaster, of Isis, found at Rome, near the site of her temple in the Campus Martius—other statues of Egyptian Deities; and an Owl in basalt, with the Phallus on its head. Near this apartment is *another*, adorned with a *basso-rilievo* representing Trimalcion followed by Comedians, entering a banqueting room.

The statue of Domitian, discovered between Frascati and Palestrina in the year 1758, and placed under the large Portico of the Villa Albani, is noticed by Vinckelmann both on account of the excellence of the sculpture and likewise because almost every statue of Domitian was destroyed by the Romans after his death: this statue was found with the arms and head broken off and the trunk injured by strokes of a mattock; the head however, escaped injury.

Villa-Mattei. This villa is situated beyond the Arch of Dolabella, though within the walls of Rome. The garden is adorned with an Egyptian obelisk; and com-

(1) Noble Roman Ladies, Priestesses of Minerva, who carried on their heads, in baskets, various things destined for sacrifice.

mands a particularly good view of Caracalla's Baths. *The first room* shewn to strangers, in the Villa, contains a copy of the Demoniac Boy. *The second room* is ornamented with the statue of a sleeping Love—ditto of Venus, by Canova—and a group, called Filial Affection, by a Spanish Artist. *The third room* contains a copy of Raphael's Galatea—a picture of the Salutation—and another of the Saviour dead. *The fourth room* contains a picture of Horatius Cocles on the Sublician bridge, copied by Camuccini from that in the Capitol—a Landscape—and the rape of the Sabines. *The fifth room* contains a striking picture of a Saint blessing a dying person—another picture of the martyrdom of a Saint, and a bust of Nero, by Canova. *The sixth room* is adorned with an ancient Pavement, found near the Villa.

Villa Doria-Pamfili, fuori la Porta S. Pancrazio. On the Janiculum-hill, and in the way to this Villa, is *the Church of S. Onofrio*; which contains, under its portico, three Lunettes, painted by Domenichino. The Madonna and our Saviour, over the door, were likewise done by the same great master; and, in the Church, are the Tombs of Torquato Tasso, and Alessandro Guidi; the former of whom died in the adjoining convent, which contains a Bust, moulded from his face.

Beyond the church of S. Onofrio is the *Fontana-Paolina*, constructed at the command of Paul v., by Fontana, with materials taken from the Forum of Nerva. This magnificent Fountain is adorned with six Ionic columns of red granite, that support an entablature, upon which rest the armorial bearings of the Pontiff. From three niches, between the columns, rush three torrents of water, and precipitate themselves into a vast basin of marble: while from two smaller niches rush smaller streams, out of the mouths of dragons: The water is supplied from Trajan's Aqueduct. About three-quarters of a mile beyond the Porta S. Pancrazio, on the *Via-Aurelia*, is the *Villa Doria-Pamfili*; of which Algardi was the architect. The Paddock belonging to

this Villa is nearly four miles in circumference; and, according to some opinions, the site of the Gardens of Galba. The Villa contains several pieces of Sculpture, among which are, the famous Olimpia—Faustina!—Vespasian—Marcus Brutus—and a Sibyl. Here, likewise, is a Sketch, by Raphael—ditto by Giulio Romano—a bust of Demosthenes!—ditto of another Philosopher—a group of Cybele seated on a lion!—Groups of Children at play—Clodius in female attire—an Hermaphrodite—Bacchus, in rosso antico—a *basso-rilievo* of a famous Gladiator, who lived during the reign of Caracalla—and two beautiful Sarcophagi, one representing the story of Meleager, the other Diana descending from the celestial Regions to visit Endymion. In a room above stairs is a portrait of the Cenci; and in the attic story a small Museum. The roof of this Villa commands a fine view of Rome; and in the Garden, near the gate of entrance, is *an ancient public Burial-place*, well worth observation!

Villa-Madama, fuori della Porta-Angelica. This edifice, which stands near the base of the Monte Mario (anciently *Clivus Cinnae*), was designed by Raphael, and finished, after his death, by Giulio Romano; who painted the portico, and designed the ornaments in stucco, with which it is embellished. The interior of the villa, though in a ruinous state, exhibits a beautiful Frieze, and a Ceiling, both painted by Giulio Romano, who has represented, on the latter, the Cars of Diana and Apollo, Birds, Beasts, etc.; among which are a sleeping Lion, and a Goat going to be sacrificed, both finely executed. This room likewise contains most valuable Cartoons; which are so totally neglected, that they must very soon be quite spoiled. Two other rooms exhibit Friezes and Cartoons, cruelly injured, but once very beautiful. The view from this villa is charming; and the Ponte Molle, Tiber, city of Rome, and mountains of the Apennine, appear to more advantage here, than from any other spot.

A winding path leads from the Villa-Madama to the upper part of the Monte Mario, where stands the *Vil-*

a-Mellina, whence the Mediterranean sea may be discovered (1).

There are several Hospitals at Rome: *that of S. Spirito* is a noble edifice; and receives Foundlings, and sick persons of all descriptions (2). *The Hospital of S. Michele* likewise is a spacious building, and receives Invalids, aged Persons, and Orphans; the last of whom are taught the arts of Painting, making Tapestry, etc. *The Mosaic Manufacture*, near S. Peter's under the direction of the Cav. Camuccini, is highly worth notice; as are the *Studii* of that distinguished artist (3), and

(1) Basilicae are, generally, speaking, open from sun-rise to sun-set. Persons wishing to be sure of admittance, at any given hour, to Places or Villas, should apply a day beforehand. Admittance to the Museums of the Capitol and Vatican may usually be obtained on days when they are not open to the public, by an application to the Custode of each Museum; who, when thus called upon expects a fee of five or six pauls; and perhaps more, if the party attends be very numerous. At S. Peter's it is advisable to appoint the Sacristan a day beforehand; and likewise small unfrequented churches.

The expense of seeing the whole of S. Peter's including the subterranean Church, amounts to several pauls; as there are three or four Sacristans, each of whom expects a fee. In other churches there is but one Sacristan; and he does not expect more than two pauls. At a Palace it is usual to give at Rome, as in other cities of Italy, from three to five pauls, according to the size of the party: and in subterranean apartments where the Custode provides wax lights, it is usual to give from three to four pauls.

late in the spring, when the weather at Rome becomes pleasant, parties frequently go to the Villa-Madama, taking with them a cold dinner, which they eat on the terrace there; and then proceed to the shady walks which surround the Villa-Mellini; ordering their carriages to meet them at the foot of the hill behind that Villa.

(2) The want of cleanliness in this Hospital makes it a dangerous place to visit.

(3) The Cav. Camuccini has, at his private house, a collection of pictures by the most distinguished masters; and likewise some fine statues and *bassi-relievi*; which he allows to be seen by Travellers every Sunday morning, from ten o'clock till two.

the Cav. Landi. Keiserman, No. 51, Piazza di Spagna is a celebrated Landscape Painter in water colours. The Cav. Fidenza is a good Landscape Painter in oils; and especially successful in imitating Salvator Rosa. Rebel is a fine Painter, and particularly successful in sea-views but Voogd and Reinhardt appear to be considered as the best Landscape Painters at Rome. Granet represents the insides of Churches in a wonderful manner. Metz draws beautifully; and has published fine Engravings of the last Judgment, and other frescos in the Vatican.

The greatest Sculptor of the present day is the Cav. Thorwaldsen, whose chisel produces *Bassi-rilievi* which like the Frescos of Raphael, may be called inimitable (1).

One of the most celebrated Cameo-cutters is Girometti and the best Artist of this description, who works in shells, is Dies, at No. 76, Via della Croce.

Rome is usually frequented during winter by several English medical men; among whom is Dr. Clark, who resides in the Piazza di Spagna.

Messrs. Torlonia and Co., the principal Bankers in this city, are particularly obliging and useful to the British Nation.

Rome contains six Theatres; all of which are open during Carnival, and some at other seasons.

The Carnival usually begins eight days previous to Ash Wednesday; and finishes with Shrovetide. During this period of general festivity the Corso, a fine street extending from the Porta del Popolo to the foot of the Capitol, is decorated with tapestry and silk hangings from every window and balcony (2); enlivened with military bands of music, and crowded with Masqueraders, in carriages and, on foot, from two in the

(1) A studio, near the Via-Babuino, contained, in 1823 thirteen statues, recently discovered in the Greek Island of Aegina: they are finely executed in the Etruscan style of high antiquity; and originally adorned the pediment of a temple: they now belong to the King of Bavaria.

(2) When Triumphs, and other public Processions took place in ancient Rome, the streets were decorated, as on this day, with veils or hangings.

afternoon till sunset; during the latter part of which time horse races, like those at Florence, are exhibited. At night the Teatro Aliberti, a large and handsome edifice, is open for masked balls: and though, during the three last days of Carnival, the crowd of Masks on the Corso, and in other parts of the city, is great beyond conception, and though the number of persons at the masked balls often exceeds five thousand, not a single word is spoken that can hurt the most delicate ears, nor a single thing done that can tend to disturb public tranquillity.

Another Festival, little known to Travellers, but well worth observation, from being a remnant of the ancient *Saturnalia*, is that celebrated on Sundays and Thursday, during the month of October, on the Monte Testaccio. This hill contains the public wine vaults of the city, and from being composed of large fragments of pottery, between which the air constantly penetrates, is peculiarly fitted for its present use; as an invariable coolness is preserved beneath its surface. On this hill, during the days already mentioned, tables are spread with refreshments: and hither, on these days, flock the whole population of Rome and its environs, to drink wine fresh drawn from the vaults beneath their feet. It is impossible to conceive a more enlivening picture than the summit of Monte Testaccio exhibits on this occasion. Groups of peasants, arrayed in their gayest costume, are seen dancing the *Saltarella*; others are seated in jovial parties round the tables; and others mingle with the upper ranks of Romans; who leave their carriages at the foot of the hill, and stroll about to enjoy this festive scene. Bodies of cavalry and infantry parade to and fro, to preserve order; while the pyramid of Caius Cestius, and the adjoining Tombs of the Protestants, by forming a strong contrast to these Saturnalian rites, add interest to the picture (1).

(1) Pinelli constantly attends the Festival at Monte Testaccio, to study subjects for his characteristic pencil; and he in the spring parties frequently go to dine here, taking a cold dinner with them.

During Lent the principal amusements are Church Ceremonies, the Academy of the Arcadians; the Academy Tiberina; the music, (which begins about three o'clock every afternoon, and is especially good on Fridays,) at S. Peter's; and Serletti's Concert, which consists of a piano-forte and about twenty singers; who manage so as to give their voices the effect of a full band of instrumental music. They chiefly perform the Marcello Psalms; so called from a noble Venetian who composed this music, which is particularly fine. In the Church of Gesù, likewise, there frequently is fine music during Lent.

The Ceremonies of the Holy Week commence on Palm Sunday, in the Chapel of the Pontifical Palace at Monte Cavallo; where the Pope officiates, and blesses the Palms; after which, *the Passion* is beautifully chanted. In order to see this function, which represents the entry of our Saviour into Jerusalem, it is necessary for Foreigners to go at half-past nine in the morning (1).

On Wednesday, in the Holy Week, at four in the afternoon, the *Tenebrae* and the *Miserere* are sung by the Pope's Choir in the Cappella-Sistina (2), and likewise in S. Peter's.

On Holy Thursday Foreigners should be in the Cappella-Sistina by half-past eight in the morning, to see the Ceremony of carrying the Host to the Cappella-Paolina; the illumination of that Chapel, and the representation of the Holy Sepulchre. They should then endeavour to obtain front seats in the Loggia, near the Court leading to the Museo-Chiaramonti; but if unable, to accomplish this, they should station themselves near the steps leading to S. Peter's, in the covered Gallery not exposed to the sun, in order to see the Benediction; which takes place about noon, and is a

(1) It is not deemed proper, during the Holy Week, to appear in public without wearing mourning; and wherever the Pope officiates Ladies are directed to appear in Veils.

(2) Allegri's *Miserere* is that usually sung in the Cappella Sistina.

peculiarly fine sight (1). After the benediction, the Pope washes the feet of thirteen Pilgrims; and then waits upon them while they dine. To see both these Ceremonies is attended with so much difficulty that Foreigners would do well to relinquish the former, and witness the latter, which is generally considered the most interesting of the two: and in order to accomplish this, they should ascend the stairs opposite to those leading to the Museo-Chiaramonti; and instead of entering the Pilgrims' Hall, on the top of the stairs, turn into the Loggia on the left, which leads to the Dinner-room. At four in the afternoon the *Tenebrae* and *Miserere* are again sung by the Pope's Choir in the Cappella-Sistina; after which, the inside of S. Peter's is illuminated by an immense Cross, thickly studded with brilliant lamps, and suspended from the centre of the cupola.

On Good Friday, at ten in the morning, Foreigners should go to the Cappella-Sistina, in order to see the Host taken by the Pope from the Cappella-Paolina. At four in the afternoon the *Tenebræ* and *Miserere* are again repeated in the Cappella-Sistina; while the illuminated Cross is again displayed in S. Peter's; and about half-past seven, in the evening of this day, there is a particularly good Arcadia.

On Saturday morning, at eight o'clock, Jews and Turks receive baptism in the Church of S. Giovanni a Laterano; where, during the morning, there usually is no vocal music; and about nine o'clock the resurrection service is performed in the Pontifical Chapel at Montecavallo, by the Pope, Cardinals etc.

On Easter Day, at nine in the morning, Foreigners should be at S. Peter's, in order to procure good places for seeing the Pope enter that Church in state: and after having witnessed this splendid procession, they should once more place themselves either in the Loggia or the Court leading to the Museo-Chiaramonti, or

(1) On quitting the Cappella Sistina, to obtain fronts in the Loggia, the best way is to *descend the first staircase on the left*.

opposite to the Loggia, in one of the Arches of the covered Gallery below, to see the second Benediction, and obtain a good view of the Piazza di S. Pietro, which, on Easter-day, seldom contains less than an hundred and fifty thousand persons, soldiers inclusive. Between twelve and one o'clock the Pope returns in state from the interior of S. Peter's; and immediately ascends to the Loggia on the outside of the church; where he no sooner appears than all the troops kneel; and, when he has pronounced the blessing, the drums beat, the cannon of S. Angelo fire, and the bells ring in every direction; while the superb costume of the Pontifical Court, the picturesque dresses of the peasantry, and the splendid equipages of the Cardinals, foreign Princes, etc.; render this scene equally magnificent and impressive (1). About half an hour after sunset commences the first illumination of the outside of S. Peter's, which is effected by means of four thousand four hundred paper lanterns, lighted by men suspended on the outside of the edifice by ropes, and drawn up and down by persons stationed within: but the service is so imminently dangerous, that these lamp-lighters receive the sacrament before they begin their labour. The lamps which compose this first illumination cast a light somewhat resembling that of the moon: but, at seven o'clock, literally in one moment, the whole scene changes, and presents the most brilliant spectacle imaginable; as every part of the Church, to the very summit of the cross on the cupola, appears one blaze of fire. The materials which compose this second Illumination are pitch, wood shavings, and eighty-four flambeaux, so wonderfully managed that the effect is perfection. About eight o'clock commence the Fireworks of the Castle of S. Angelo. This magnificent sight begins with an explosion, called

(1) Persons who wish to have a particularly fine view of the Pontifical Court on Easter-day, should stand near the foot of the *Scala Regia*, or great staircase of the Vatican about half-past nine in the morning, and see the Pope and his Attendants descend the stairs on their way to S. Peter's

the *Girandola*; and produced by four thousand five hundred rockets, so arranged as to represent an eruption of Vesuvius. A variety of beautiful changes then take place; and the whole closes with a second *Girandola* that appears to convert the very Tiber into flames; and throws reflected light upon the majestic dome of S. Peter's, which shines brilliantly amidst the seeming conflagration (1).

These fireworks, and the illumination of the church, are repeated on S. Peter's day.

On Ascension day the Pope usually officiates at S. Giovanni, in Laterano; and gives the Benediction from the great Loggia on the outside of that church; he likewise officiates on the Festival of Corpus Domini, when there is a magnificent Procession in the Piazza di S. Pietro, together with fine Music; the latter being repeated for several days in S. Peter's and the Church of Gesù. On the first Sunday in Advent he usually officiates in the Capella-Sistina; on Christmas day at S. Maria Maggiore, whither he goes in state (2); on the eighteenth of January, at S. Peter's, whither, likewise, he goes in state (that being the anniversary of the day when S. Peter's Chair was placed in the church) (3);

(1) Person desirous of seeing both the Illumination and the Fireworks to advantage, should go in an open carriage to the Piazza di S. Pietro half an hour after sunset; remaining in the Piazza till the second Illumination of the Church is taken place; and then driving *quickly* to their station for seeing the Fireworks; passing over the Ponte Sisto, instead of the Ponte S. Angelo.

The best Station for seeing the Fireworks is the Loggia of the Palazzo-Altoviti, in the Piazza di S. Angelo, No. 15 and the front-places in this Loggia are usually let at a *duo* each.

(2) There is an interesting Function, on Christmas-day, at the Church of S. Maria Maggiore, from four in the morning till seven: persons, however, who go at half past five, or even an hour later, see the most interesting part of this Function; which consists of a Procession, with the cradle, etc.

(3) On the eighteenth of January, at three in the afternoon, there is beautiful Music in S. Peter's.

on the second of February, in the Pontifical Chapel of Monte Cavallo, in order to bless the Candles, which is a splendid ceremony ; and again on Ash Wednesday in the Pontifical Chapel of Monte Cavallo, in order to throw cinders on the heads of the Cardinals, etc.

The magnificence displayed at Rome in church-ceremonies, and indeed on every public occasion, is unparalleled ; but during the winter and spring of 1819, it could not be witnessed without astonishment. The first event which called forth this spirit of magnificence was the death of the exiled Queen of Spain ; whose funeral is said to have cost thirty thousand scudi. After lying in state several days at her own residence, the Barberini Palace (where, in conformity with Spanish customs, her Ladies waited round her as if she had been still living ; and her Gentlemen attended daily to ask what she would choose to eat for dinner, and whether she would like to go out in her carriage ;) she was removed, in an elegant open sarcophagus drawn by a pair of her own horses, to the Basilica of S. Maria Maggiore ; and placed on a sumptuous bier in the centre of that church ; which being hung with black and silver ornaments in a manner assimilating perfectly with the style of the edifice, gave it the appearance of a vast public assembly-room arrayed in gorgeous mourning attire. Here all the Ladies and Gentlemen belonging to the Court of the Deceased, the Cardinals, and other Roman Princes and Nobles, together with all the Foreigners of distinction, and legions of inferior persons, were assembled to hear the service for the Dead, and to take a last look at her Majesty ; who, dressed with regal splendour, and resembling a large doll more than a corse, was placed in so exalted a situation as to be universally seen. After this ceremony, she was carried for interment to S. Peter's, preceded by all the Confraternities in Rome, and attended by a considerable number of Dignitaries of the Church, and likewise by the Representatives of the Apostolic Chamber ; the former walking bare-headed, the latter on horseback, and wearing their ancient costume. The queen was carried on a

large open bier by thirty bearers, followed by the sarcophagus, already mentioned, which conveyed her to S. Maria Maggiore; and, after this, came the deposed King of Spain's state carriages, sixteen in number, each being drawn empty by a set of fine horses, and attended by livery servants. The procession amounted to three thousand persons; most of whom held large wax torches; and when their light (piercing though the veil of evening) was thrown on the castle of S. Angelo, where minute guns were fired as the Body passed; when the same light glanced on the magnificent colonnades of the Piazza di S. Pietro, and at length illuminated the façade of the church itself, this scene, combined with the death-like quietude of every spectator, the sonorous and solemn sound of the great bell at S. Peter's and the roll on the muffled drums with which the body was received into the church, produced, altogether, the most impressive effect imaginable.

The scenes which took place, in consequence of the Emperor of Austria's visit to Rome, were of a very different description. No sooner was it known that he intended to honour the ancient Mistress of the world with his presence than those hinges of papal government, the Cardinals (1), worked incessantly to prepare for his reception; insomuch that every weed was removed from the streets and squares, every museum put into the nicest order, and almost every apartment of the immense pontifical palace on the Quirinal hill, (except a few rooms occupied by the Pope,) new painted and new furnished; while three hundred cooks were hired for the Emperor and his suite, thirty carriages, besides those which followed the funeral of the Queen of Spain, at into requisition for his service; and three hundred coachmen and footmen clothed in sumptuous liveries,

(1) The word, *Cardinal* is derived from *Cardo*, a hinge; and no council has been so long established, in Europe as that of the Cardinals; for, though at times debarred from exercising its authority, it never, since first constituted, is, even for one moment, abolished.

and engaged to wait on him, his companions, and attendants: and from the moment when he arrived to that on which he departed, a fête of some description was daily proposed for his amusement, to fill up the time not occupied by church ceremonies. The most striking of these entertainments was the illumination of S. Peter's, and the display of fire-works at the Castle of S. Angelo; the former being lighted according to Buonaroti's plan, the latter exhibiting the Mausoleum of Adrian in its original form, superadded to the *gi-randola*, and other customary changes. The Fête given at the Capitol was likewise particularly splendid. The two museums of sculpture and painting, and the Senator's palace, which fronts the steps leading to the capitol, were all united by temporary galleries, and their façades completely covered with fire-works, so contrived that the Emperor let them off in due succession, merely by lighting the touch-paper of one rocket. The interior of the three united buildings was hung with white silk spotted with silver stars, like the drapery used by the Greeks in very ancient times; the ceilings were adorned with paintings, and the floors covered with green cloth; while some of the finest sculpture now in existence added dignity and interest to every apartment. An ode, written in honour of the Emperor, was sung by the best vocal performers, supported by the best orchestra Italy could produce; while sixteen rooms were thrown open containing supper-tables, exhibiting, among other decorations, highly-finished miniature paintings on wax; and loaded with every luxury of the Roman market: such indeed was the quantity of eatables provided for this entertainment, that no sooner had one dish been emptied than another appeared, as if brought by magic, to fill its place. One of these supper-tables encircled the bronze statue of the wolf which was struck with lightning when Cæsar fell; and this statue made a beautiful ornament; other tables were adorned with equal taste; in short nothing was wanted, but the presence of Rosa Taddei and Sgricci in the Arcadian hall, to add, by the

wonderful notes of their incomparable lyres, to the various enchantments of the evening (1).

It is necessary that English Ladies should have tickets for the ceremonies of the Holy Week, etc., which tickets may be procured by an application to the British Consul: and so particularly kind is the present Pope to the British Nation, that every possible civility is shown them, when they attend the functions of the Roman Catholic Church. He likewise allows English ladies to be introduced to him, either in his garden, or a small room adjoining; and, when received in the latter, he seats them by his side, and converses with much graciousness. His countenance beams with benevolence, and his manners are gentlemanlike: but, from coughing excessively, he appears infirm (2).

British Travellers have lately been allowed to hire an apartment in the Foro Trajano, for the celebration of divine service according to the rites of the Protestant Church.

The *Corso*, the *Paddock of the Villa Borghese*, the road between the *Porta Pia* and the *Monsi*, and the drive, already mentioned, on the *Via de' Monti*, are the Promenades most frequent at Rome. This city contains several Hotels and a

(1) The hall where the Arcadian Academy assemble, when they present the laurel crown to any one of their members, is in the palace of the Senator at the Capitol. Rosa Taddei (called, in Arcadia, *Licora Parthenopia*) is celebrated *Improvvisatrice* and Sig. Tommaso Sgricci's verses, as an *Improvvisatore*, are such that, on being given the most difficult subject for a tragedy which his audience suggest, he never fails, after considering about ten minutes, to speak, on the given subject, a tragic drama, divided into five acts, so well constructed, and so beautiful in respect to versification and sentiments, that it is scarcely possible for those who listen not to think him inspired.

(2) Ladies cannot be introduced to the Pope without wearing veils, and dresses which come up to the throat. He does not like to speak French himself; but permits foreigners to answer him in that language.

very considerable number of private lodgings. Among the former are *L' Hôtel de Londres*, Piazza di Spagna—*L' Hôtel d'Europe*, Piazza di Spagna—*L' Hôtel de la Ville de Paris*, and *L' Hôtel des Russies*—Via della Croce—*L' Hôtel de la Grande-Bretagne*—Via Babuino—*L' Hôtel di S. Carlo*, and *L' Hôtel de la Sibylle*, in the Corso.

I will now close my account of Rome with a List of the Objects best worth notice, as they lie contiguous to each other; beginning with the Antiquities.

Foro Romano—Tempio di Giove Tonante—Tempio della Concordia—Arco di Settimio Severo—Tempio di Saturno—Colonna di Phocas—Tempio di Antonino e Faustina—Tempio di Giove Statore—Chiesa di S. Maria Liberatrice—Tempio di Remo—Tempio della Pace—Tempio di Venere e Roma—Arco di Tito—Colosseo—Arco di Costantino—Chiesa di S. Teodoro—Arco di Settimio Severo in Velabro—Arco di Giano Quadrifronte—Cloaca Massima—Chiesa di S. Maria in Cosmedin—Tempio di Vesta—Tempio della Fortuna Virile—Palazzo de' Cesari—Circus Maximus—Chiesa di S. Gregorio sul Monte Celio—Terme di Tito—Sette Sale—Chiesa di S. Martino in Monte—Chiesa di S. Pietro in Vincoli—Chiesa di S. Maria della Navicella—Chiesa di S. Stefano Rotondo.

Obelisk of the Piazza del Popolo—Obelisk of the Trinità de' Monti—Villa Medici—Statues, Horses and Obelisk in the Piazza di Monte Cavallo—Chiesa di S. Bernardo—Chiesa di S. Maria degli Angeli—Obelisk of S. Maria Maggiore—Column in the Piazza di S. Maria Maggiore—Basilica di S. Maria Maggiore—Obelisk of S. Giovanni in Laterano—Battisterio di Costantino—Basilica di S. Giovanni in Laterano—Scala Santa—Anfiteatro Castrense—Basilica di Santa Croce in Gerusalemme—Temple of Venus and Cupid—Claudian Aqueduct—Chiesa di S. Bibiana—Tempio di Minerva Medica—Arco di Gallieno—Chiesa di S. Prassede.

Campidoglio—Tempio di Pallade—Tempio e Foro di Nerva—Foro e Colonna Trajana—Dogana Pontificia—Obelisk of Monte Citorio—Colonna Antonina—Mausoleo d'Augusto—Campo Marzio—Mausoleo Adriano.

Tempio del Sole, nel Giardino Colonnese—Obelisk of the Piazza di S. Maria sopra Minerva—Chiesa di S. Maria sopra Minerva—Pantheon—Agni d'Agrippa—Piazza Navona—Chiesa di S. Agnese—Teatro di Marcello—Portico d'Ottavia—Tempio d'Esculapio—Chiesa di S. Cecilia in Trastevere—Basilica di S. Maria in Trastevere.

Chiesa di S. Prisca, Monte Aventino—Chiesa di S. Sabina—Chiesa di S. Alessio—Villa of the late King of Spain—Sepolcro di Cajo Cestio—Terme di Caracalla—Sepolcro degli Scipioni.

Churches and Palaces, Basilica di S. Pietro—Vaticano.

Chiesa dei P. P. Cappuccini, in Piazza Barberini—Palazzo-Barberini—Chiesa di S. Maria della Vittoria—Fontana di Termini—Chiesa di S. Andrea, a Monte Cavallo—Palazzo-Pontificio—Palazzo-Rospigliosi—Garden containing Guido's Torra—Fontana di Trevi.

Chiesa di S. Maria del Popolo—di S. Carlo al Corso—di S. Lorenzo in Lucina—di S. Ignazio—di S. S. Apostoli—di S. Maria di Loreto—di S. S. Andrea della Valle—della Trinità Pellegrini—di S. Carlo à Catenari—di S. Giovanni de' Fiorentini—di S. Maria in Vallicella—di S. Maria della Pace—di S. Agostino.

Palazzi Borghese—Sciarra—Doria—Bracciano—Colonna—Giustiniani—Massimi—Braschi—Farnese Spada—Mattei—Costaguti—Falconieri—Farnese—Corsi—Accademia di S. Luca.

CHAPTER IX.

TIVOLI, FRASCATI, PALESTRINA, AND ALBANO.

Excursion from Rome to Tivoli—Pons Mammeur—Monument of Julia Stemma—Lago de' Tartari—Bridge of the Solfatara—Ponte Lucano—Adrian's Villa—Villa of Cassius—Inns at Tivoli—Temple of the Tiburtine Sibyl—Temple of Vesta—Grotto of Neptune—Grotto of the Sirens—Circular Terrace—Villa of Varus—Ponte de Aquoria—Tempio della Tossa—Mecænas's Villa—Site of the Villa of Sallust—Site of the Temple of Hercules—Garden of the Villa d'Este—Claudian Aqueduct near the Convent of S. Cosimato—Horace's Villa and Sabin Farm—Excursion from Rome to Frascati—Sepulchres—Grotto Ferrata—Villas Belvedere and Ruffinella—Ruins of Tusculum—Excursion to Palestrina—Temple of Fortune—Excursion to Albano—Tomb of Clodius—Amphitheatre—Reservoir—Praetorian Camp—Museum—Lago Castello—Castel Gandolfo—Emissario—Domitian's Villa—Tomb of the Curiatii—Climate of Albano and Aricia—Lodging houses, etc.—Character of the Romans.

As British Travellers seldom visit Rome without making excursion thence to Tivoli, Frascati, Palestrina, and Albano, it may not, perhaps, be superfluous to mention what I found the most convenient way of seeing those places.

TIVOLI.

This excursion ought to be made in dry and temperate weather; and persons who wish to view the scenery to advantage should go in May or October.

I hired an open carriage, with six seats and four horses, paying ten scudi for going and returning the same day; and giving to my driver, for *buona-mano* one scudo (1). The distance from Rome to Tivoli is about eighteen miles, and the road, generally speaking,

(1) The common price, per day, for a light open carriage with two horses from Rome to Tivoli and back; *buona-mano* not included, is four scudi.

good, though now and then, in the ancient *Via Tiburtina*, (great part of which still remains,) there are large loose blocks of basalt, which; if not avoided, might break a carriage.

After passing the Gate and Church of S. Lorenzo, the first interesting object I discovered was *the Ponte-Mammolo* (*Pons Mammeus*;) thrown over the Tevere, one, anciently called the Anio, from King Anius, who precipitated himself into it. This bridge is about four miles distant from Rome, and derives its present appellation from Mammea (the mother of Alexander Severus,) by whom it was repaired. Further on, I observed *a small Monument* erected to the memory of Giulia Lemma, by her children: and beyond this, on the left of the high-road, and very near it, is *the Lago de' Martari*, anciently a volcano. The water of this lake petrifies every vegetable substance with which it comes in contact, and is curiously hedged round with stalactes. I proceeded next to *the Bridge of the Solfastra*, thrown over a stream anciently denominated *quae Albulae*, which smells offensively, and is so white as to resemble milk: then, driving about two miles further, I was presented with a beautiful Landscape, named by the Ponte Lucano, the Anio and the Plautianomb. *The Ponte Lucano* is supposed to derive its name from M. Plautius Lucanus, which seems probable, close to this bridge stands the above-mentioned Burial-place of his family, a remarkably handsome edifice of kind, constructed with travertino, taken from quarries on the side of the Apennine, near Tivoli. After crossing Ponte Lucano, I observed two roads, the one leading to Tivoli, which is about two miles distant; the other leading to Adrian's Villa, which is about one mile and a half distant from the bridge, and nearly twice as far from the town. I took the latter road; and after having been precisely three hours and a half in my journey, from the time I left Rome, arrived at *Adrian's Villa*, where, ordering the drivers to wait, I walked through the Ruins with a Cicerone who is always on hand to attend Travellers. Adrian himself was the

architect of this celebrated Villa, which extended three miles in length, and one in breadth, and contained Temples, Theatres, Baths, and Porticos, adorned with *chefs-d'oeuvres* of sculpture and painting, to which buildings he gave the names of the most remarkable edifices in the world, calling one the Lycaeum of Aristotle, another the Academia of Plato, a third the Prytaneum of Athens, a fourth the Serapeon of Canopus, a fifth the Paecile of the Stoics, etc. etc. I was conducted first to the *Greek Theatre*, of which the Proscenium and seats for the spectators, may still be traced: hence I proceeded to examine three ruins, called, *the Temple of the Stoics*, *the Maritime Theatre*, and *the Library*; the two first of which exhibit considerable remains. I then visited a ruin, called *the Temple of Diana and Venus*, on my way to the *imperial Apartments*, the vaults of which are, in some places nearly perfect: hence I went to *the Barracks of the Praetorian Guards*; and a *Hall* destined, it is supposed, for philosophical studies part of the Ceiling still remains. Hence I proceeded to *the Baths*, observing *traces of the Naumachia*; and lastly visited *the Serapeon*, where some of the paintings are tolerably well preserved (1).

Having spent an hour and a half in this Villa, I got into my carriage and ascended the hill to Tivoli; passing through a fine wood of olives, and observing Ruins on the right, supposed to be *remains of the Villa of Cassius*. Tivoli, the ancient *Tibur*, a place of high antiquity, is built upon rocks formed of a deposit from the water in this neighbourhood, united with roots and branches of petrified trees. The Anio descends from a great height at the east end of the town; where it forms a large and beautiful cascade: and, after a second

(1) Scarce any windows can be traced in the remaining buildings of Adrian's Villa. Persons who bring a cold dinner from Rome, and spend the day here; find a tolerable apartment to dine in, furnished by the Custode; who expects, for the use of this apartment, and his attendant, one scudo.

fall, under a lofty bridge, loses itself among rocks, which are worn into fantastic shapes by the force of the water. A branch of the same river is carried through Tivoli; and forms small Cascades, which should be viewed from the opposite bank. The best inn at Tivoli in some respects is *La Règina*; though in point of situation, that called *La Sibilla* is preferable. After breakfasting at the former, I visited *the Temple of the Tiburtine Sibyl*, now converted into a Church: it is the most ancient Temple remaining at Tivoli; and appears to have been built in the form of a parallelogram, with an open portico, adorned by four Ionic columns, and terminated with a pediment. The Columns on the outside of this edifice are still discoverable; but there is nothing worth notice within. Adjoining to the above-named Temple is a shabby modern building, which extends to *the Temple of Vesta*. This beautiful specimen of ancient architecture, proudly situated on a rock which hangs over one of the cascades, is a small Rotunda, surrounded by an open portico of fluted Corinthian columns, whose capitals are adorned with lilies, (emblematical, perhaps, of Vestal purity,) and support an entablature decorated with heads of oxen and festoons (1). Hence I proceeded through an excellent path, made by General Miollis to the *Grotto of Neptune*. Nothing can be more delightful, both to the painter and the naturalist, than this walk; the views it presents being remarkably picturesque; and the petrifications in the rocks extremely curious. I observed, in one place, a petrified carriage-wheel; and in another the hoof of a quadruped. The Grotto of Neptune, into which the Anio precipitates itself with such violence as to form a spray resembling rain, combines the sublime and beautiful so wonderfully that even Salvator Rosa's magic pencil could not do justice to the scene; and at the entrance of the Grotto is a rock which, with very little aid from Imag-

(1) The door of entrance, and the only window which remains perfect, are narrower at top than at bottom; and, thus far, the Temple resembles an Egyptian edifice:

ination, might be figured as the Genius of the Anio sculptured by the nervous hand of Buonaroti. Returning hence, and then descending a narrow flight of steps into a deep ravine, I reached *the Grotto of the Sirens*; somewhat similar to that of Neptune; and beheld the third fall of the Anio (1). I then re-ascended to the Temple of Vesta; and having ordered a donkey to attend, in case any one of the party should be tired with walking, I set out for *the circular Terrace*, which exhibits the small Cascades to great advantage, and makes a round of about four miles. While pursuing this tract I passed, on the right, *the Villa of Quintilius Varus*; observing *Reservoirs* which probably belonged to the Baths of the Villa; while, on the left, I had a distant prospect of *the Cathedral*, which is only remarkable for standing on the site of *the Temple of Hercules*. Having crossed the *Ponte dell'Aquoria*, an ancient Bridge in high preservation, I visited an edifice similar in shape to the Temple of Minerva Medica at Rome, and equally well preserved. It is called *Tempio della Tossa*; but whether because originally consecrated to Tussis, the coughing God, or because it was the sepulchre of the Tossie Family, seems uncertain. Hence I proceeded, on *the ancient Via Valeria*; to *Mecaenas's Villa*; the ruins of which prove that it must have been vast and magnificent: and the part through which the *Via Valeria* passes, is well preserved and very interesting. Near this Villa are curious rocks consisting of petrifications; and opposite to it is *the site of the Villa of Sallust*, called, by some persons, *that of Horace*; but his Villa was ten miles distant.

Having passed *the site of the temple of Hercules*, to which Mecaenas's domain extended, I walked through *the Garden of the Villa d'Este*, which contains Water-Works, called *the Girandola*, a Fountain embellished with a colossal statue of the Tiburtine Sibyl,

(1) The steps and path leading [to the Grotto of the Sirens are dirty and unfit for Ladies.

and another Figure representing Tivoli. *The Villa* contains ceilings painted by Zuccari, Muziano, etc.; but they have suffered cruelly from neglect. Hence I returned to the inn; dined there; and afterward drove back to Rome in four hours.

Persons who wish to see the remains of *the Claudian Aqueduct near the Convent of S. Cosimato*, should sleep at Tivoli; and then set out early next morning, upon donkeys, or mules, for the above-named Convent; which stands on a cliff, overhanging a deep and narrow valley, through which flows a stream that, from being considerably obstructed in its course, by fragments of rocks apparently fallen from the surrounding precipices, is broken into beautiful cascades. Here, where the Claudian Aqueduct crossed the river, one arch remains; and some of *the subterranean part of this Aqueduct*, which was carried through the centre of several mountains, may be seen buried *under the Convent Garden*, and as perfect as if just finished; not even the plaster having suffered from time. The mountains of S. Cosimato are formed of the same tartareous deposition with those of Tivoli. *Horace's Villa*, and *Sabine farm*, are three miles distant from the Convent, but so little now remains of the Villa that its foundations cannot easily be traced (1).

FRASCATI.

I hired, at the latter end of April, an open carriage with six places and four horses, paying eight scudi; and was enabled, by setting out early, to accomplish this excursion with great ease in one day.

Twelve miles distant from Rome, and near the site of the ancient *Tusculum*, stands Frascati; and the most

(1) Travellers usually pay at La Sibilla, at Tivoli, for dinner, per head, seven pauls—tea, two pauls—breakfast, two pauls—beds, each three pauls—servants each, per day, two pauls—and donkeys each, three pauls. It is impossible to procure good wine, or good water, at either of the inns,

interesting objects in the direct road thither, '(which is a tolerably good one,) are *the Sepulchres of Genesius Marcianus*, and *Lucius Valerius Corvinus*.

On my way to Frascati I visited *Grotto-Ferrata*; which lies but little out of the direct road; and whence to Frascati, about one mile and a half in distance, the drive is delightful. On turning off for Grotto Ferrata I found the road rough at the commencement; but not dangerous; and after proceeding about a quarter of a mile I found it perfectly good. Grotto-Ferrata, usually denominated, the site of Cicero's *Tusculanum*, was, in times past, a celebrated Convent, founded by S. Nilus of the Order of S. Basil, and subsequently fortified with high walls, and gates of iron, from the latter of which its present name is derived. The Church contains *a Chapel* consecrated to S. Nilus, and adorned, by Domenichino, with beautiful Frescos, uncommonly well preserved. The most celebrated of these Frescos are, S. Nilus praying for rain—Rain descending—S. Nilus meeting the Emperor Otho III.—(In this picture Domenichino has represented himself, clothed in green, and holding the bridle of the Emperor's horse; with Guido leaning on the horse, and Guercino behind Guido.) The demoniac Boy, deemed one of the finest pictures existing!!!—Saints Nilus and Bartolommeo praying to the Madonna—and an Architect shewing the plan of the Convent to S. Nilus. The altar-pieces is by Annibale Carracci—the Salutation, and all the other Frescos on the walls, and in the cupola, are by Domenichino.

An apartment up stairs contains part of a Frieze, said to have been found in Cicero's Villa, and representing a Grecian General speaking to an Officer, and a Soldier who are bringing a wounded Man into his presence.

From Grotto Ferrata, where my carriage waited while I saw the Chapel of S. Nilus, etc., I drove to *the Belvedere*, at Frascati, a handsome Villa, beautifully situated, and embellished with water-works. In this Villa, I was permitted to eat a cold dinner which I had brought from Rome; and here I dismissed my carriage, ordering

t to return for me in four hours. After dinner I procured Cicerone, to shew me the way to Tusculum; and under his guidance took a delightful, and, generally speaking, shady walk, through the Belvedere-domain, to *the Villa Ruffinella*, (supposed, by some antiquaries, to have been the site of Cicero's Villa,) thence proceeding to Tusculum, where I discovered remains of a small Theatre; a small Amphitheatre, quite perfect, so far as it has been excavated; (for, owing perhaps to an earthquake, the arena is buried in vegetable mould;) Reservoirs for water; remains of what appears to have been the ancient Road from the Villa Ruffinella to Tusculum; together with Inscriptions, etc. etc. The distance from the Belvedere to Tusculum is about two miles and a half; the ascent continual, but not steep. From Tusculum I walked back to the Belvedere; thence proceeding, in my carriage, through Frascati to Rome (1).

PALESTRINA.

Palestrina, the ancient Praeneste, about twenty-five miles distant from Rome, is well worth notice, both on account of its *Cyclopian Walls*, and *the Temple of Fortune*, erected here by Sylla, and afterward repaired and embellished by Adrian; and of which, considerable remains may be traced, though the modern town is built on its foundations.

The road to Palestrina is generally speaking, ancient pavement, remarkably well preserved; especially the latter part. Specimens of Cyclopian Walls (2) present

(1) I gave, to the Custode of the Villa Belvedere, five pauls for the use of an apartment to dine in; and two pauls for exhibiting the water-works: and to the Cicerone who accompanied me to Tusculum I gave four pauls.

(2) These Walls, composed of smooth angular stones, skillfully joined together without cement, are by some authors attributed to the Pelasgi; but, be this as it may, they are evidently the most ancient kind of stone-work used for surrounding towns and citadels of Italy and Magna Graecia: why they are called Cyclopian, seems doubtful; perhaps from *κυκλῆω*, to surround.

themselves just within the town of Palestrina, and likewise on the ascent leading toward the Citadel. The Temple of Fortune seems to have consisted of two parts; the lower being called *Fortuna Primigenia*; and the higher, *Fortuna Praenestina*; and, judging by its remains, (the most interesting of which may be traced at the Seminario, near the Cathedral,) it must have been very large and magnificent. Some parts of the Walls, belonging to the first and second Terrace of this Temple, display specimens, quite perfect, of ancient Roman stone-work, called *Opus incertum*; while other parts resemble the Etruscan walls of Fiesole; and others exhibit specimens of reticulated brick-work. There are three Terraces; and, under the lowest, magnificent Reservoirs for water. The lower Temple, which stood on the middle Terrace, was embellished with a celebrated Mosaic Pavement, supposed, by Winckelmann, to represent the arrival of Menelaus in Egypt, Ruins of an ancient Light-house may be discovered on the middle Terrace; and, on the uppermost, is the Palazzo-Barberini, whither the Mosaic Pavement has been removed, and where it may now be seen. On the summit of the hill, above the Temple, was the Citadel of Praeneste, encompassed by Cyclopiian Walls, still in high preservation, and commanding a very extensive prospect. In the environs of the modern town are remains of *the Villa of Antoninus Pius*, (where the Braschi-Antinous was found;) and a picturesque Ruin, called *the Temple of Vesta*, and probably erected by Adrian; as its shape, in some parts resembles a known production of his, the Temple (near the Colosseo) dedicated to Venus and Rome.

A pair of strong horses would take a light calash from Rome to Palestrina in about five hours and a half; and return in five hours: and the usual price, charged by Voiturins for going in this manner, is four scudi a day.

The Inn at Palestrina contains four small bed-rooms, with tolerably clean beds; and likewise furnishes good wine, pigeons, eggs, coffee, and milk. The Cicerone is

very intelligent; and Travellers who dislike walking may procure donkeys.

A L B A N O.

The distance from Rome to Albano is fourteen miles; and the road, generally speaking, excellent (1). Having already given some account of this road, I shall now content myself with saying, that, on the left, just before entering Albano, I passed what is denominated the Tomb of Ascanius; though supposed, by antiquaries, to be that of Clodius.

Albano, situated between Castel-Gandolfo and Aricia, stands on the site of Pompey's Villa, named *Albanum Pompeii*. Remains of an *Amphitheatre*, a *Reservoir*, and a *Prætorian Camp*, erected, perhaps, by Domitian, may be traced here: but the object best worth notice

this town is a small *Museum*, belonging to Sig. Giuseppe Carnevali; which consists of sepulchral Monuments, found under a bed of lava, in the vicinity of the ancient *Alba-Longa*. The shape of each of these sepulchral Monuments is that of a vase; and within each of the Vases was found a small cinerary Urn of *terra-cotta*, containing ashes and bones, and made (it is conjectured) in the precise shape of the huts of the aboriginal inhabitants of the spot (2). Each cinerary Urn exhibits unknown characters; and these sepulchral Monuments likewise have Doors with curious Fastenings. The cinerary Urn was placed in the centre of each monument; and encircled with small *terra-cotta* Vessels to hold the sop for Cerberus, others for the purifying-water, wine, oil, bread, incense, etc.; a Lamp, those of pottery used now in cottages; a Stile passed through a Cancellor; Knives, and a Lance. After seeing this Museum, Travellers who have three hours

) The best Inn at Albano, namely, *La Villa di Lono*, furnishes good dinners, and tolerable beds, at reasonable prices.

) The Urns are shaped by hand, instead of being cast in mould, like Grecian vases.

to spare should proceed, through a beautiful and shady path, to the hill which commands the *Lago-Castello*, or Lake of Albano; which is the crater of an extinct volcano, nearly six miles in circumference; and famous for particularly large and fine eels. *Castel-Gandolfo* stands on the top of the hill; and a beautiful Walk leads down to the Lake, where, in the water, remains may be seen of the ancient *Alba-Longa*. Here, likewise, is a subterraneous Canal, called *the Emissario*, one of the most extraordinary works of the ancient Romans; and said to have been made during the siege of Veii, in obedience to the Delphic Oracle. It measures about one mile, and appears quite perfect. Another path, to the left of Castel-Gandolfo, leads back to Albano; and the Ilexes, which shade this walk, are some of the largest in Italy (1). The Garden of the Villa-Barberini, at Castel-Gandolfo, comprises *the Ruins of Domitian's Villa*; and on the outside of the Gate of Albano, leading to Aricia, is *an ancient Tomb*, on the left, called *that of the Curatii*; though there does not seem to be any ground for this assertion (2).

The air, both at Albano and Aricia, (one mile distant,) is less oppressive during summer, though perhaps not more salubrious, than that of Rome; and the country is beautiful: private lodging-houses may be procured at each place: and a public carriage goes three times a week, during summer, from Rome to Albano; the fare, for going, being five pauls, and the same for returning.

I will now close this Chapter with what seems to me the present character of the Romans.

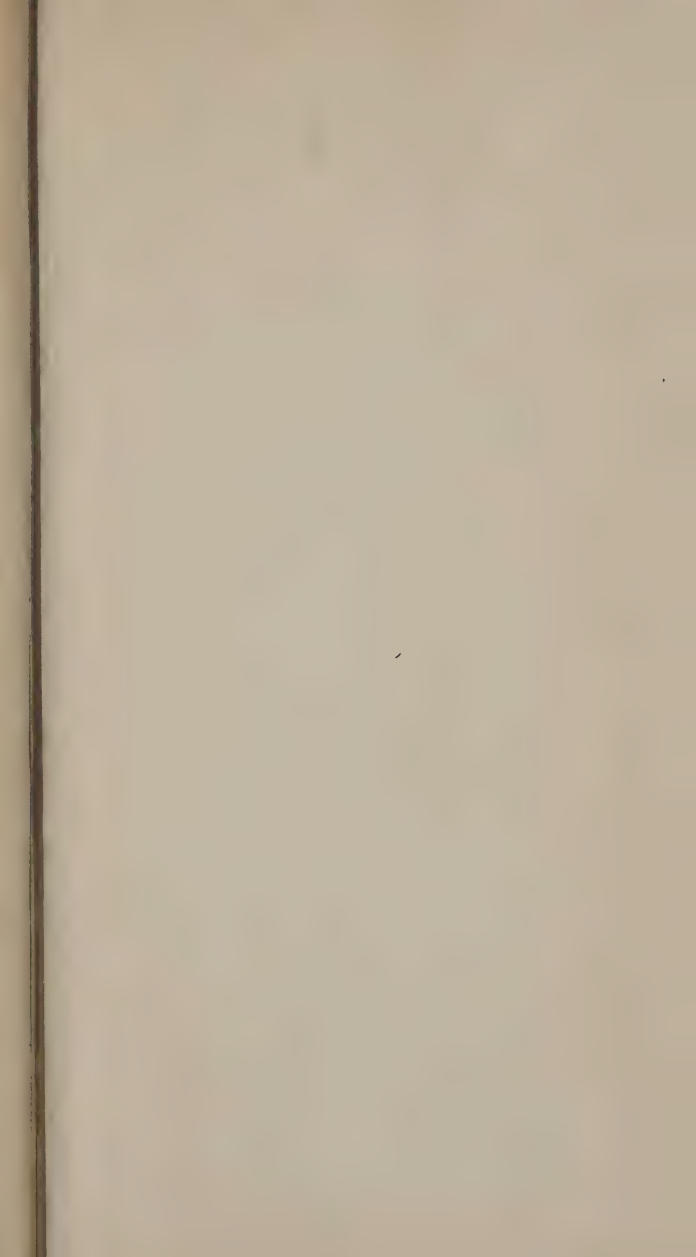
(1) Persons who do not choose to walk, may hire a donkey for three pauls; including the *buona-mano* of the man who leads it. The Albano Cicerone expects four or five pauls; and the Cicerone at the Emissario two, if he find lights.

(2) According to some opinions, the pyramids upon the top of the monument in question are allusive to Egypt and indicate that the edifice was erected in honour of Pompey: The Curatii had monuments erected to their memory near the Fossae Cleliae, where they fell.

This people, taken collectively, neither possess the mildness of the Tuscans, nor the good-humoured buffoonery of the Neapolitans. The nobility seldom trouble themselves to attain deep erudition; but are polite and very kind to Foreigners. Gentlemen belonging to the Church and Law are usually well-informed: it is, however, remarkable, that the most learned of these are not, generally speaking, Romans by birth. Tradesmen of the first class seldom impose on foreigners; but the populace are frequently prone to exaction, passionate, and sometimes revengeful: they likewise retain much of their former haughty character; and the inhabitants of Trastevere, said to descend from the ancient Romans, are not only brave to ferocity, but so proud of their ancestors, that nothing can induce them to match with a person who does not boast the same origin.

A gentleman told me, he lodged in the house of one of these Trasteverini, a barber by trade, and wretchedly poor, when his daughter was addressed by a wealthy and respectable German: but, notwithstanding these advantages, the lover received a rude and positive refusal from the mother of the girl. My acquaintance, surprised at this behaviour, asked the mother, why she acted so imprudently?—“Your daughter (continued he,) is wholly unprovided for; surely, then, you ought to rejoice in an opportunity of uniting her to a rich and worthy man.” “Rejoice in uniting her to a Foreigner—a Barbarian!” (exclaimed the woman.) “No:—and were my daughter capable of cherishing so disgraceful an idea, I should not scruple to plunge a dagger into her heart.”

End of the volume the first.





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